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CINCINNATI GIVES "ALPINE" SYMPHONY AMERICAN PREMIÈRE

Dr. Kunwald and His Men Win Distinction Over Philadelphia Orchestra by the Measure of Three Days, Ending a Spirited Contest for the Privilege—Strauss's Monumental Work Called a Splendid Revelation of Spiritual Beauty as Well as a Wonderful Piece of Program Music

CINCINNATI won the day in the race to determine which American symphony orchestra should have the distinction of being the first to perform Richard Strauss's new "Alpine" Symphony in this country. There were three orchestras in the field. Josef Stransky, conductor of the New York Philharmonic Society, was the first to announce the work, but later abandoned the idea of performing it this season, because, he explained, some of the parts in the score had been held up by British officials in transit from Germany. Then the Cincinnati Orchestra issued the announcement a few weeks ago that it had obtained the complete score and would give the work its American première, and finally the Philadelphia Orchestra made the same claim with the statement that it had obtained the rights for this performance before the beginning of the present season.

Whatever the merits in the various claims, Dr. Kunwald and the Cincinnati Orchestra gained their point, for their production of the work on April 25 preceded by three days that of the Philadelphia Orchestra, under Leopold Stokowski. An account of the Philadelphia performance will be found in another column of this issue and the report of the Cincinnati première follows:

CINCINNATI, OHIO, April 25.—The American première of Strauss's "Alpine" Symphony was given here at noon to-day in Music Hall before an immense audience, which, eager and enthusiastic, crowded the vast edifice to hear the much discussed work. Dr. Ernst Kunwald, who is not only a personal friend of Strauss but a particularly sympathetic interpreter of him, has given our public excellent training in the works of this composer, and consequently the announcement of the American première of his latest and perhaps greatest work aroused the widest interest. The demand for tickets was enormous.

An unwritten law prevails in Cincinnati that a Festival work, no matter how successfully performed, shall not be repeated after the Festival, the first performance of Pierné's "Children's Crusade" eight years ago being an example of this. Again it has always been customary for the Cincinnati Symphony Orchestra to give all novelties the regulation two performances accorded important works in the usual symphony pair. With these precedents in mind, as well as anticipating the success which the Strauss symphony was bound to achieve and eager to give as large a section of the public as possible an opportunity to hear the work, the May Festival Board advanced the first performance by just one week, and it was thus given its American première to-day and with tremendous success.

The first performance was indeed remarkable in every way. Conductor, orchestra and audience alike entered into



—Photo © by Ira Hill

MAY PETERSON

Charming Young American Soprano, Who Has Followed Her Success at the Opéra Comique in Paris by Attaining a High Rank in the American Concert Field During Her First Season Here. (See Page 11)

OPEN CINCINNATI FESTIVAL

Kunwald Forces Give "St. Paul" with Notable Results

[By telegraph to MUSICAL AMERICA.]

CINCINNATI, May 2.—The Cincinnati May Festival was opened this evening with an impressive performance of Mendelssohn's "St. Paul." The soloists were Florence Hinkle, soprano; Sophie Braslau, contralto; Morgan Kingston, tenor; Clarence Whitehill and Arthur Middle-

ton, basses. A large festival chorus, which had been finely drilled, sang its share inspiringly, while the work of the soloists and the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald, proved to be of a high order.

The ticket sale was very large, and Music Hall was crowded with local music-lovers and a large contingent from all parts of the country.

Manager J. Herman Thuman declares the auction sale of seats was larger than ever before and that the total will exceed that of 1912, which was the record of these festivals.

A. W. K.

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CINCINNATI GIVES "ALPINE" SYMPHONY AMERICAN PREMIERE

[Continued from page 1]

week's rehearsals, he conducted the score, difficult and complicated as it is, entirely from memory, and the orchestra in its turn responded with absolute fidelity and understanding. The virtuosity of the organization was apparent in every phrase, from the subtle whispers of the pastoral scenes to the overwhelming crescendos of the storm in the mountain tops. Complex as the writing is the conductor's reading was absolutely lucid, while the phrasing and the balancing of the orchestral masses were clear-cut and logical.

At the conclusion of the symphony, fairly thunderous applause swept Music Hall from pit to dome. It persisted with unabated intensity, recalling Dr. Kunwald to the box again and again. Not satisfied with this, the audience continued the uproar until the orchestra was brought to its feet and, even after this amenity had been properly recognized, the crowd still lingered with continuous applauding, persistent handclapping being mingled with hurrahs and bravos. Hardly ever before has Cincinnati seen an artistic undertaking crowned with so pre-eminent a degree of success.

More Than Mere Program Music

Like all similar works, the Strauss symphony will require repeated hearings in order that its many-sided beauties and its full power may be grasped. Its first performance demonstrated indisputably, however, that it is not merely the work of an orchestral craftsman but of a thinker and a poet who uses a magnificent tonal medium by which to express the faith that is in him.

Strauss has sent his symphony into the world with all the credentials of program music—one should rather call it a symphonic poem as it is not written in the conventional symphonic form, but played without a break. Many annotations on the score furnish a guide to those who require an objective scheme, "Night," "The Ascent into the Forest,"

"Wandering by the Brook," "At the Waterfall," "Apparition," "In Flowery Meadows," "On the Alm," "Lost in the Thicket," "On the Glacier," "Dangerous Moments," "On the Summit," "Vision," "Elegy," "Calm before the Storm," "Thunder Storm," "The Descent," "Sunset." In each case the orchestra delineates the picture with astonishing ingenuity and a marvelously literal effect. The song of the birds, the rushing of the wind, the fall of the rain, the roar and reverberation of thunder, followed by sharp cracking detonations fairly transport one to Alpine heights.

However, Strauss is no mere painter of objective musical pictures, but rather a prophet announcing a confession of faith in his delineation of two contrasted moods, the one embodied in rich and radiantly lovely melodies supported by ravishingly beautiful harmonies and the other, symbolized by the storm, a passage full of crashing dissonance, typifying upheavals, the strife and terror of spiritual as well as of elemental forces.

Spiritual Beauty

The first is developed at length through various phases so compelling in their beauty that the mind of the listener quite disregards the indicated scheme and is lost in wonder at this rich and varied musical expression. Here is the Strauss of the glowing inspiration of the tone poems and of the earlier songs pouring out a mood of spiritual beauty and exalted faith.

Imperceptibly this mood gives place to that indicated in the mighty climaxes of the storm. Not only is every instrument—one hundred and thirty-five in all—called upon to contribute its utmost of power but various new groups are added to this stupendous outburst of sound so suggestive of some inner cosmic upheaval. This, shattering as it is, gives place once more to the seraphic beauty of the former mood with all its spiritual exaltation. The work closes in a mood of serene tranquility and of elevation.

The "Alpine" Symphony is not only a remarkable composition considered as a piece of orchestral writing but compelling in its power as a great spiritual poem. The splendid success of its first performance will make its second performance, that of May 4, the most conspicuous event of the entire Cincinnati Festival.

A. K. HILLHOUSE.

"ALPINE" SYMPHONY HAS FIRST PERFORMANCE IN PHILADELPHIA

PHILADELPHIA, May 1.—The Philadelphia Orchestra closed its regular season, its sixteenth, with the twenty-fifth pair of concerts at the Academy of Music last Friday afternoon and Saturday evening, with a program which included only two numbers, both by Richard Strauss. These were the "Alpensymphonie," which was heard for the first time in this city, and "Tod und Verklärung," repeated by request. The new Strauss composition proved to be an imposing and wonderfully constructed example of descriptive music.

In the "Alpine" Symphony Strauss pictures the ascent to Alpine heights, the entrance into the forest, the wandering by the brook, and various other scenes and sensations, breaking towards the end into a thunder storm, which the augmented orchestra, with such unusual instruments as the "heckelphon," baritone oboe, celeste, wind and thunder machines, etc., elucidates with quite as much noise as the most extreme modernist possibly can desire, and with a good deal of vociferous realism. There are many lucid moments before this scene, and some afterwards, in which Strauss adheres to the rules of direct harmonization and makes concessions to the charms of pure melodization. The work is big in scope, wide in its range of vision and imagination, and tremendously effective in its profuse instrumentation. It runs fifty minutes without pause, and coming, in last week's concerts, after "Death and Transfiguration," imposed something of a tax upon the endurance of the listeners. The concert, while shorter than usual, proved quite long enough. Mr. Stokowski conducted, as usual, from memory, and with spirit and appreciation, and the interpretation was highly creditable to the orchestral forces.

The season just closed in all respects has been the most successful in the history of the orchestra.

The Rich Quartet was heard in the last of its series of recitals in Witherspoon Hall on April 26, the audience being the

largest and the concert the most successful of the entire series. Especially attractive was the presentation as soloist of Viola Brodbeck, the young coloratura soprano. The quartet—Thaddeus Rich, Hedda Van den Beemt, Alfred Lorenz and Hans Kindler—by request gave Debussy's characteristic Quartet, Op. 10, which was played with much beauty of tone coloring and poetic effect, and as a novelty presented Trio No. 12, by Aurelio Gionni, the young Italian pianist. This work, which is in manuscript, had its first performance in public, and made a highly favorable impression. It was admirably played by Mr. Gionni, at the piano, Mr. Rich and Mr. Kindler.

Miss Brodbeck sang brilliantly the aria, "Lo, Hear the Gentle Lark" and other songs, all well done and cordially received. The Rich Quartet, Miss Brodbeck and Mr. Gionni all are under the management of the Philadelphia Music Bureau of which Benno Rosenheimer is the proprietor.

Mme. Bell-Ranske, of New York, appeared at the Garrick Theater yesterday afternoon, and before a large audience gave a graphic and illuminative dissertation on the play "Through the Ages," which will soon be produced at the same theater. Mme. Bell-Ranske, a woman of strikingly handsome appearance and stately manner, with a beautiful voice and admirable elocutionary powers, described the play. The lecture was listened to with the closest interest, and proved a personal triumph for Mme. Bell-Ranske.

A. L. T.

Amato and Metropolitan Orchestra Stir Savannah Audience

(By Telegraph to MUSICAL AMERICA)

SAVANNAH, GA., May 1.—A success of sensational proportions was obtained tonight by Pasquale Amato, soloist, and the Metropolitan Opera orchestra, conducted by Richard Hageman, in their concert at the Savannah Theater. The house was sold out for the event, which was under the auspices of the Savannah Music Club. Mme. Julia Claussen and her concert company were warmly received in the Redpath Chautauqua this afternoon.

M. S. T.

STARS OF THE OPERA BEGIN TO SCATTER

A Few Metropolitan Artists Leaving for Europe with Caruso Probably Among Them

As soon as the Metropolitan Opera artists arrived in New York from their week in Atlanta last Monday, they began the consideration of plans for the summer. The majority will remain in this country, a few will go to Europe and another few to South America.

The first European contingent sailed on April 27 for Copenhagen on the Scandinavian-American liner, Hellig Olav, and included Emmy Destinn, who said that she intended to sing for wounded soldiers, and Erma Zarska, her fellow Bohemian soprano, who said she would give concerts for the benefit of the widows and orphans of soldiers. Jacques Urlus was also a passenger and so, too, was Jan Heythekke, the Dutch stage manager. On the same day, Lucien Muratore, the Chicago Opera tenor, and his wife, Lina Cavallieri, sailed on the Canopic on their way to Paris.

Caruso's plans for the summer had not definitely been fixed early this week. The tenor wanted to return to his home in Florence and to leave on Saturday of this week on the Espagne of the French line, but Manager Gatti-Casazza and many of the tenor's other friends did not wish him to go. However, the tenor is anxious to see his two boys and will probably have his way. Mr. Polacco also contemplated sailing on the Espagne.

Mr. Gatti-Casazza will remain in America, at least for the immediate future, and his annual announcement of artists and operas for the ensuing year is expected to reach publication next week. In advance of this publication, it was hinted in various unofficial, though well-informed quarters, that, among the very few changes in the company for next season, would be one in the staff of conductors. It was also said that a famous German bass-baritone would be engaged, his coming being contingent, of course, upon conditions of world politics. The contracts of some of the singers of minor rôles would not be renewed, it was stated, but in general the personnel would be little altered. More French opera is expected another year, but it is denied that a production of "Louise" is contemplated. Neither will Strauss's "Salomé" be revived.

There is small chance that Boston will receive another visit from the Metropolitan company next year, for it is understood that the three weeks spent in that city last month produced a considerable deficit. Mr. Gatti-Casazza was quoted to the following effect in connection with the Boston engagement:

"Our season probably was as good as it could have been, considering the disadvantages under which we labored. In the first place, three weeks of opera is too much for Boston, it seems; in the second, the Boston Opera House is an almost impossible edifice from a financial viewpoint, for one-third of its seating capacity is given over to boxes, for which there is little demand. We gave twenty-

three operas in three weeks, which is a record. No wonder it left Boston breathless."

The Italian liner, Dante Alighieri, which was due to sail on Thursday of this week, had a number of the Metropolitan singers on its passenger list. In this party are Mario Marchesi, Maria Barrientos, Giuseppe de Luca, Giulio Rossi, Minnie Egner and Pompilio Malatesta. All of these, with the exception of Mme. Barrientos, will spend the summer in Italy or Sicily. Mme. Barrientos will land at Cadiz, Spain, where the ship will touch to allow the Russian Ballet troupe to disembark, and from there she will take ship for Buenos Ayres. Mme. Barrientos has arranged by cable to give a benefit recital for the family of the late Enrique Granados upon her arrival in Buenos Ayres.

Later in the month Giovanni Martinelli, tenor, and Gaetano Bavagnoli, conductor, will go to South America. Pasquale Amato is on tour with the Metropolitan Opera orchestra, and Mr. Scotti will remain in this country.

It was announced on Tuesday that Geraldine Farrar had so far recovered from the illness that prevented her singing with the company in Atlanta, as to be able to take a drive in Central Park.

St. Louis Orchestra Society Elects New Officers

ST. LOUIS, Mo., April 29.—The annual meeting of the St. Louis Symphony Society held last night at the Artists' Guild developed into a spirited discussion as to the best method of appealing to the citizens of St. Louis for more generous financial assistance for the orchestra. Any subscriber to seats for the guaranty fund was eligible to attend this meeting and cast a vote, but unfortunately the attendance was small. Reports showed that there was a deficit of \$32,348.53, which covered 68 concerts of which 14 were on tour. The attendance showed an increase of only 4 per cent over the previous year. The society was most fortunate in securing for president John Fowler, whose wide acquaintance and influence in St. Louis will undoubtedly lead to a prosperous year. Other officers were: Hanford Crawford, A. W. Douglas, Hugo A. Koehler, George Markham, Mrs. Phillip N. Moore, Mrs. W. A. McCandless, James E. Smith, vice-president; Charles W. Moore, treasurer; A. J. Gaines, secretary, and Board of Management.

H. W. C.

City College Begins Shakespearean Celebration

The College of the City of New York began its Shakespeare Tercentenary celebration on Saturday evening, April 29, with exercises in the auditorium, under the auspices of Hunter College. An audience of 4000 filled the auditorium, and many failed to secure admission. Henry T. Fleck conducted an orchestra of twenty-four pieces in the Mendelssohn music to "A Midsummer Night's Dream," which was read by Robert Stuart Pigott.

Subscriptions to the fund of the Orchestral Concerts Committee for a series of summer concerts in New York are coming in rapidly, and the committee now feels assured of the success of its plan. The committee includes Mrs. William K. Vanderbilt, Otto H. Kahn, Miss Lillian Wald, William Delavan Baldwin and Arthur Farwell. Subscriptions are being received by Martha Maynard at 129 East Seventy-sixth Street.

MARGARET WILSON HEARD AT MUSICALE

President's Daughter in Song Program for Guests of Mr. and Mrs. David

Margaret Woodrow Wilson, who was a guest of her teacher, Ross David, and Mrs. David, during a brief New York visit last week, appeared at a musicale given by Mr. and Mrs. David at the Coterie Club, 40 West Fifty-eighth Street, on Monday evening, May 1.

Miss Wilson opened her song program with two La Forge compositions, the "Retreat" and "I Came With a Song," followed by the Gretchaninoff "Il s'est tu" and Hilton's "Tis Good to Be Alive." Her head tones were admirable, of pure, bell-like quality and resonance, and the singer's recognition of the demands of an intimate concert hall were followed by tonal painting of skill and admirable color. Miss Wilson has distinctive gifts in the interpretation of German lieder,

and her group of German songs, the "Ich stand in dunklen träumen" and "Frühlingsnacht" of Schumann, the Strauss "Zueignung" and the "Im Herbst" of Franz were appealing and effectively presented. The singer's closing offering was the Leroux "Le Nil," given with violin obbligato by Michael Gusikoff. As a recognition of the warm applause which followed this fine display of her vocal gifts, Miss Wilson sang the Schubert "Ave Maria."

James Gamble of Philadelphia, tenor, also won much commendation for his fine interpretations of two groups of songs, a Mascagni Serenade, the Strauss "Ruhe meine Seele" and Borgi's "Canzone del Nibio," which was followed by three songs by American composers, Horsman's "Bird of the Wilderness," Gene Branscombe's "I Send My Heart" and Ward-Stephens's "Summertime."

Two Kreisler pieces were admirably played by Mr. Gusikoff, who also gave the Cottenet "Chanson Meditation." Mrs. Ross David provided superb accompaniments for the three soloists.

Miss Wilson left on Wednesday for Detroit, where she will appear in the first concert of the music festival as soloist with the Russian Symphony Orchestra.

M. S.

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A COMMUNITY SINGS IN CORNELL'S FESTIVAL

Eleventh Annual Event a Remarkable Demonstration of Efficacy of Music System Instituted by Hollis Dann and Extending from the Ithaca Public Schools to the University's Classes for Supervisors—Splendid Training of Adult and Children's Choruses Evokes Praise from Frederick Stock and Noted Soloists—Distinguished Visitors Hear Notable Programs

[From a Staff Correspondent]

ITHACA, N. Y., May 1.—The perfect type of community singing—in which those taking part were school children, university students and those who have left school years behind them—was heard by representatives of sixty-five cities and towns, gathered in Bailey Hall on Thursday night, for the opening concert of the eleventh annual festival of the Cornell University Department of Music.

Appreciation of choral work that has gained, under the leadership of Hollis Dann, widespread musical recognition and approbation, and interest in the distinguished artists gathered as soloists brought together the big audience that rose at the opening strains of "America" to join their voices with the festival singers in the national anthem.

Yet the audience was typically Ithaca—the major part of it composed of people who not only attended the four concerts that made up the festival program, but whose interest in music was sufficiently keen to bring between six and seven hundred persons to the three public rehearsals of chorus and orchestra.

The Chicago Symphony Orchestra under the leadership of Frederick Stock was welcomed on its third appearance with the festival singers with an enthusiasm that partook largely of the nature of a home-coming.

Three of the festival soloists, Mme. Ernestine Schumann-Heink, David Bispham and Grace Bonner Williams, were welcomed again, and the audiences greeted for their first participation in the Cornell festival programs Mme. Anita Rio, soprano; Emma Roberts, contralto; Paul Althouse, tenor, and Arthur



—Photo by J. P. Troy

Leaving Bailey Hall After Rehearsal. Left to Right: Arthur Middleton (in foreground), James T. Quarles, Paul Althouse, Mrs. Grace Bonner Williams, Arthur Edward Johnstone, Composer of Concert Overture Given at Saturday Night's Concert; Anita Rio, Paul Beck, State Supervisor of Music of Pennsylvania; Frederick Wessels, Manager Chicago Symphony Orchestra; Emma Roberts, Hollis Dann, Head of Cornell's Music Department and Conductor of the Choral Work (in foreground); Frederick Stock, Conductor Chicago Symphony Orchestra (extreme right)

Middleton, baritone. The program was arranged under the direction of Hollis Dann, head of the department of music. It offered no novelties beyond the Concert Overture for orchestra and organ, composed by Arthur Edward Johnstone of New York, a member of the summer school faculty, but gave an ample feast of musical delight drawn from classic and modern composers, and which ranged from the "Elijah" to the "Children of Bethlehem," the Pierné mystery cantata, given with a chorus of three hundred children's voices.

The presentation of the Pierné cantata made plain one of the reasons why the work at Ithaca should have called forth the comment by Frederick Stock: "The finest children's chorus I have ever heard," a comment that was enthusiastically reiterated by the soloists. For the musical work at Ithaca is pre-eminently community singing—community singing of a type which is the ideal of hundreds of cities and towns all over America to-day, and which Hollis Dann has brought to flower. In the children's chorus were boys and girls whose elder

brothers and sisters—and, in many instances, father and mothers—were members of the adult chorus. It was a triumph for all those, either in Ithaca or elsewhere, who have labored to make plain the importance of a musical education for every one, and the necessity for this education being given as a part of public school, high school and college work.

Hollis Dann believes that children should read music as they read English; that they should be taught sight

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Members of the Chorus of Three Hundred Children, Who Sang the Pierné "Children of Bethlehem" at the Ithaca Festival

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reading quite as they are instructed in a foreign language. The result of putting this belief in actual practice in the schools of Ithaca, in which Mr. Dann has had the ardent support of F. D. Boynton, superintendent of schools, and the loyal co-operation of Laura Bryant, for ten years supervisor of music in the Ithaca public schools, is that all students entering the Ithaca high school from the grade can sing and read music readily at sight.

Stock's Estimate of Chorus

From the Choral and Glee Clubs of the High School it is a natural transition to advance to the adult chorus—the best chorus with which the Chicago Symphony Orchestra has appeared this season, according to Mr. Stock, who places it second in excellence among the innumerable choruses with whose work he is familiar.

The effects of musical training, which has its beginnings in the kindergarten and its visible flowering in the festival choruses, are wide-reaching. In the majority of schools there is usually a vast amount of difficulty in securing children's voices for a large chorus. In Ithaca, when the formation of the chorus for the Pierné cantata was under way it was necessary to make the standards exceptionally high to keep the number within the requisite three hundred limitation.

A very good instance of the fact that illness can be quite as much of a tragedy to small singers as to mature artists was met with in the person of one wee miss of ten who sat through a rehearsal with the tears splashing occasionally over her pink cheeks. She had missed rehearsals through an attack of measles, and, automatically, lost her place from absence. One couldn't help believing in a bright outlook for the musical future of America, when such interest is built and fostered in children's choruses under work similar to that which Mr. Dann and Miss Bryant have installed and carried to such excellent fruition.

Material for Church Choirs

In securing their choir membership the churches of Ithaca have much reason to rise up and bless fervently the musical instruction which its schools supply. There is no need in Ithaca to go out in the highways and byways to secure chorus singers or soloists. There is ample material in each church membership from which its choir leaders may recruit their forces—material which had its ini-

lent audiences for the eighteen recitals and concerts which made up the musical fare of the present season—appreciation both from the viewpoint of numbers and of intelligent appreciation. This was especially well exemplified at

interest manifested in recent years, an interest that has tended to overflow classes and swamp instructors, through sheer force of numbers. Limitations are made through raising the requirement standards, until there is no possibility of



Photo by J. B. Troy

In Foreground: Laura Bryant, Supervisor of Music in Ithaca Public Schools. Left to Right: David Bispham, Who Was Heard as the Narrator in the Pierné Cantata; Hollis Dann, Frederick Stock and Frederick Wessels

the public rehearsals, when keen understanding and positive knowledge of finer passages was evidenced both in comment and applause.

Summer School Standards

The raising of admission standards

any but the most earnest workers gaining admission to the work which the summer course at Cornell offers to music supervisors.

At the opening concert on Thursday night the major offering of the evening was the Coleridge-Taylor cantata "A

Paul Althouse fully lived up to expectations of his work, his beautiful singing tone calling forth enthusiastic applause. Emma Roberts' rich contralto lent itself admirably to the rôle of the Narrator, the young singer giving ample evidence of excellent training and fine musicianly understanding. Arthur Middleton as Yoichi Tenko had a rôle that made slight demands on the powers which have won him fame on the recital platform and as a singer of oratorio, but he was most warmly welcomed, especially by those who had received a foretaste of his art in the "Elijah" rehearsals.

Choral Part Superbly Sung

Because of its *rubato* style and the emotional character of the work, the demands on the choral forces in the Coleridge-Taylor work are most exacting and Mr. Dann's singers met them superbly. Perfect tone balance and attack were always evident, the intonation was flawless, and the effect of the fresh young voices was at times positively thrilling in the easy mastery of the difficulties which the composition offered. The orchestra, also, had ample opportunity for the disclosure of its excellence, and Mr. Dunn kept the players well in control, so that the voices were not at any time submerged.

The first part of the program was given to orchestral numbers, the Dvorak Carnival Overture, and the Tchaikowsky symphonic fantasia, "Francesca da Rimini," to both of which Mr. Stock gave the brilliant reading with which his audiences associate his name.

Successes of Soloists

At the second evening's concert in the massive "Elijah" the chorus especially showed the results of the excellent training it had received. Grace Bonner Williams, soprano; Emma Roberts, contralto; Paul Althouse, tenor, and Arthur Middleton, basso, were the soloists. Mrs. Williams, always one of the popular artists with an Ithaca audience, received a most enthusiastic reception, which was deepened by her brilliant singing of the "Hear Ye Israel" solo. The fine quality of her art was also evidenced in the quartet numbers.

Emma Roberts also deepened the effect which her beautiful voice had made on the preceding evening, and the reception of her solos evidenced the appreciation which her artistry so richly deserved.

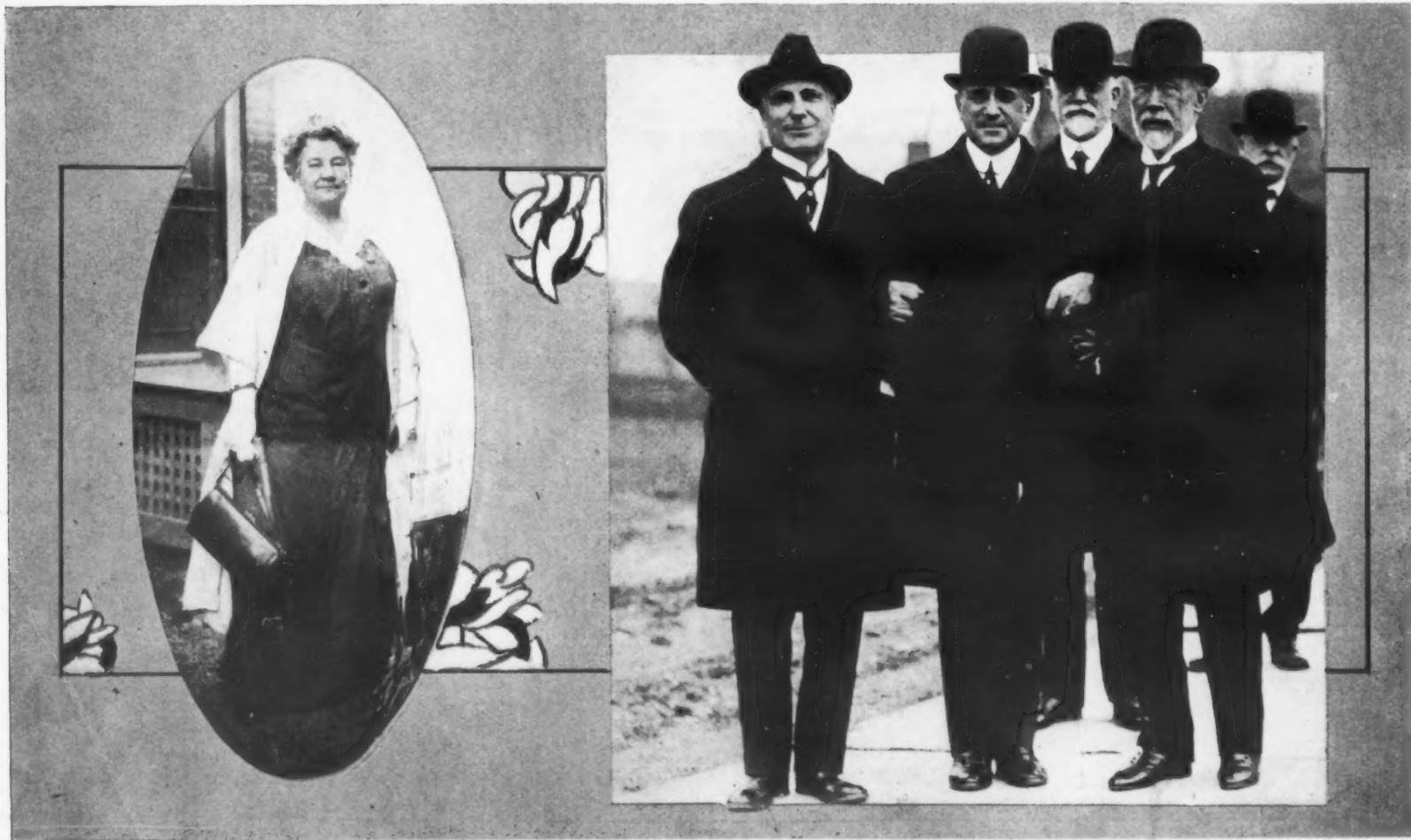
Paul Althouse sang most inspiringly the beautiful aria "If With All Your Hearts," winning amply the enthusiastic comment by many of his hearers that his was one of the finest tenor voices ever heard in Ithaca. Mr. Middleton, whose work as a singer of "Elijah" is too well known to demand comment, was in magnificent voice, and the excellence of the support given him by the chorus in the dramatic passages where the prophet rebukes the followers of Bael kept the audience tense, until the strain relaxed at the end of the scene in a whirlwind of applause.

Children's Matinée

Saturday afternoon's performance was essentially a children's matinée, with the Pierné "Children of Bethlehem" as the central offering—a cantata which brought back to Ithaca one of its favorite artists, David Bispham, whose magnificent voice was heard in the rôle of the reader, a rôle which he created with the initial presentation of the cantata in America, when it was given by Walter Damrosch in New York in 1908. Mme. Anita Rio's clear, bell-like tones were delightfully suited to the soprano rôles, which she sang with warmth and a fine appreciation of the mystical quality demanded in the "Lull to Sleep, O Voice of the Desert."

Five local soloists, Mrs. Lilian Dudley, Nellie A. Altwater, Laura Bryant, Cass W. Whitney and E. D. Button, also shared in the honors accorded Mme. Rio and Mr. Bispham, their work giving abundant evidence of their capabilities for even more difficult parts. Fine musicianship and admirable tone were displayed, and the audience responded warmly, both with applause and with handsome floral tributes.

The difficult choral music was most taxing for such young singers as the three hundred members of the chorus, and they acquitted themselves triumphantly, singing with a precision and balance of tone that would have been unusual even in singers of mature years. Preceding the cantata, Mr. Stock led his forces in the "Hansel und Gretel" Vorspiel and



Picture on the Left: Mme. Schumann-Heink in a Rehearsal Interval. On the Right (three figures in foreground, reading from Left to Right): President J. G. Schurman of Cornell, Charles M. Schwab and George Boldt of New York, Leaving Bailey Hall After Attending a Rehearsal. (Photo Copyright by J. P. Troy)

tial training either in the public schools under Miss Bryant, or as members of Mr. Dunn's festival choruses.

Another phase is the musical appreciation which has been awakened in the general public, and which has insured excel-

has by no means been confined to the chorus work. In the summer school, conducted by Mr. Dann and his faculty for public school music supervisors it has been found necessary to limit the attendance numbers, so great has been the

Tale of Old Japan." Anita Rio delivered the music which falls to the part of O Kimi San with excellent effect, and she gave delightful evidences of artistic manipulation of tone in her delineation of the Japanese maid.

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the Tchaikowsky "Nutcracker" Suite, which were both warmly received.

Sings "Mother Goose" Songs

Another charming feature of the afternoon was the singing by Mme. Rio of a group of nine "Mother Goose" songs, dedicated to her by the composer, Arthur Edward Johnstone, who was at the piano. The songs are whimsical settings of the familiar nursery rhymes, and were delightfully sung by Miss Rio, who shared with the composer the cordial reception which the offerings evoked.

The closing concert brought Mme. Ernestine Schumann-Heink back to an audience that filled every available space in Bailey Hall in honor of their favorite singer. The "Andromache's Lament" from "Achilles," and the "Samson et Dalila" aria, "My heart at thy sweet voice," were the numbers on the opening part of the program, serving to demonstrate an art that grows richer with the passing years. The great contralto was gracious in adding encores. Her second group of five songs contained four by American composers, the Mary Turner Salter "Cry of Rachel," La Forge's "Before the Crucifix," the Chadwick "Danza" and Gertrude Ross's "Dawn in the Desert," the American songs being supplemented by the Wolf "Heimweh." Numerous floral tributes supplemented the warm applause which followed the songs and encore offerings. Edith Evans supplied her usual superb accompaniments.

Play Johnstone's Overture

The evening concert also presented Arthur Johnstone's Concert Overture for orchestra and organ, a composition in classic form, to which the brilliant organ obbligato by James T. Quarles added effective color. Mr. Stock called the composer to the platform to respond to the warmly manifested appreciation which the admirable interpretation and merits of the composition evoked.

The chorus appeared in the Gounod "By Babylon's Wave," the Slavic Folk Song of Novovjejski, ending with the magnificent "Hallelujah" chorus, superbly sung. The orchestra offerings included the Beethoven Overture to "Coriolanus," the Bacchanale from "Tannhäuser," and the Goldmark "Rustic Wedding March."

Festival Flashes

The list of distinguished visitors to this season's festival was a lengthy one, including Charles M. Schwab, the steel magnate, a trustee of Cornell, who was among the most interested spectators at both rehearsals and evening performances on Friday, and who addressed the general student body and the festival visitors at a noon assembly in Bailey Hall; George C. Boldt, proprietor of the Waldorf-Astoria, another of the distinguished men in Cornell's trustee membership; Richmond P. Paine, conductor of the Norfolk Festival, Norfolk, Conn.; W. H. Hoerrner, director of music at Colgate University; Paul Beck, State supervisor of music of Pennsylvania; Arthur E. Johnstone, composer and teacher, and Mrs. Johnstone, of New York; Mr. and Mrs. Isadore Luckstone, the former one of New York's well-known vocal teachers. Many leading cities were represented in the audience.

"Think tone and feel rhythm" is the terse way in which Hollis Dann sums up his method of instruction for chorus singers. Unless singers do just this, unless it becomes second nature with them, they will never become good choral singers," is the eminent instructor's opinion, an opinion amply backed by the results which visitors hear in the music festivals at Cornell. It will be a matter of much interest to music supervisors all over the country to learn that two volumes of the series on his method of instruction, which Mr. Dann is now publishing, will be off the press early this summer.

There was much entertaining for the artists at this year's festival concerts. A supper was given at the Savage Club on Thursday night for Mr. Stock, con-

ductor of the Chicago Symphony Orchestra, Frederick Wessels, business manager of the orchestra, Paul Althouse and Arthur Middleton. On Saturday Mr. and Mrs. Hollis Dann entertained at luncheon for Mme. Schumann-Heink and Mr. and Mrs. Isadore Luckstone. Another of Saturday's luncheons, at the Delta Upsilon house, had David Bispham as the guest of honor, and Mme. Schumann-Heink was the guest of Sigma Chi fraternity at tea, being, as she said, "a Sigma Chi mother."

"One of the most significant features of the new movements in music is the manner in which civic organizations are

getting back of music festivals and symphony concerts," is the opinion of Frederick Wessels, business manager of the Chicago Symphony Orchestra. "The women were the pioneers in awakening musical interest; now that the members of the civic and commercial bodies have become interested, the financial problems which have been the bugbear of orchestras are beginning to disappear. The work which Mr. Dann is doing and that of the supervisors who are going out from his classes to spread musical knowledge is going to mean an immeasurably higher standard of appreciation, which, in turn, will make higher de-

mands both on soloists and orchestral forces."

An interested listener at the festival concerts was Paul Beck of Harrisburg, Pa., State supervisor of music for Pennsylvania. Mr. Beck's work is largely that of a pioneer, as Pennsylvania is the first State in which the legislature has granted the demand for an official head to the musical supervision in the schools of the State. Mr. Beck is devoting the major part of this, his first year in the new office, to co-ordinating the work and bringing into a unified force the musical supervisors of Pennsylvania.

MAY STANLEY.

FORTY ENLISTED MEN IN A LONDON ORCHESTRA

Presence of "Derby Armlets" Makes Deeply Impressive the Last of the Season's Queen's Hall Symphony Concerts—Pianists Especially Active Among London Recital-givers—New Shakespeare Quartet Music

London, April 8, 1916.

IT is Eastertime again and still wartime, yet there is only a little lull in London musical activities, and next week there will be four important piano recitals as well as numberless other concerts, foremost among them that by Alys Bateman, which starts her new season of Russian music. The recitals begin with one by Harry Field, a Canadian who went to the front at the opening of the war, was taken prisoner and has only recently returned from the Ruhleben camp. Edith Walton, Ralph Lawton and Gertrude Peppercorn are other pianists who will appear.

The twentieth season of the Queen's Hall Symphony Concerts was completed at the last concert, which was well up to, perhaps even ahead of, the usual high standard, for there was a truly magnificent performance of Tchaikowsky's "Pathétique" Symphony under Sir Henry Wood, and William Murdoch was the soloist.

The presence of some forty "Derby Armlets" (which means that the wearer has enlisted) made this last concert of deep impressiveness, for it seems almost certain that the orchestra can never come together again in its present perfection. During 1915-16 it has been notably active, giving 115 concerts as well as supplying the small orchestra, now known as the Queen's Hall Light Orchestra, under Alick Maclean.

New Shakespeare Music

Joseph Speaight has just introduced us to a delightful work called "Some Shakespeare Characters for String Quartet," the four numbers being called by the fairies' names from "The Dream," Puck, Cobweb, Moth and Mustard Seed. He also has a pleasant little pastoral suite called "The Lonely Shepherd." These were well played by Messrs. Saunders, Woodhouse, Younge and Crabbe.

William Murdoch, the Australian pianist, gave another recital on Wednesday with a full and varied program from Bach to Debussy, proving himself to be a most attractive and versatile player, virile, true and healthy, yet with the true poetic instinct.

Violet Clarence, a talented young pianist sent to us with the hallmark of the famous Viennese teacher, Leschetizky, gave her first recital here in Æolian Hall and played much Chopin and Beethoven's C Sharp Minor Sonata, with musical feeling, clear execution and a brilliant touch, gifts which should carry her far.

St. Quentin Downes was another recitalist who gave a good account of the "Waldstein" Sonata and a new Sonata by Sidney Goldsmith.

A Talented Australian

Mme. Elsa Stralia is a dramatic soprano, with a voice of remarkable power and compass, and, as her name indicates, hails from the Antipodes, whence we are now getting so much talent. She is a native of Adelaide and studied singing in Milan under Signorina Falchi. Last May she sang at a series of Promenade Concerts in the Royal Albert Hall, and they proved to be so marked a success that they are to be repeated this year, with as many of the same artists



No. 1—A Scene in the Fantasy, "Arabesque," as Produced at the London Coliseum, Music by Raymond Roze (the Production Was Reviewed in "Musical America" of April 29). The Picture Shows J. A. Watts as "Pierrot" and Melisande d'Egville as "Columbine" (Photo © London "Daily Mirror"). No. 2—Elsa Stralia, Australian Dramatic Soprano, Who Has Been Singing with Pronounced Success in London. No. 3—On the Hotel Balcony in Malta—Kenneth Ellis and Greta Graham, English Concert Artists, Who Have Been Singing for the Soldiers in Malta

appearing as can be procured. During this winter Mme. Stralia has been singing everywhere and has been one of the chief attractions at all the charity matinees. Ere long we may hope to hear her again in opera in London. At Covent Garden she scored many successes, notably as Valentine in "Les Huguenots" and Elvira in "Don Giovanni." Mme. Stralia's brothers, like all good Australians, are at the front, one having been sacrificed to the Gallipoli campaign. Her husband, Mr. Montford, is busy with munitions.

Kenneth Ellis and Greta Graham are two attractive young concert singers who are now out in Malta under the auspices of the Y. M. C. A., singing to the troops and the wounded. Mr. Ellis, who is only twenty-three, writes that the experience is as interesting as it is delightful. They give two concerts each day, generally in

tents, though some of the camps have halls attached and the hospitals are all big stone buildings. One unique concert was given on board a transport on which the deck was the platform, with the audience sitting on any available spot, and even climbing to the rigging for a better point of vantage. Mr. Ellis is one of the most popular basses with the troops, and yet only a few years ago he went to Frank Broadbent, one of the most remarkable teachers in London, almost without a voice, wishing only to become a teacher, as he is lame and unfit for active work. He has developed into a very fine singer, and has a sympathetic temperament. His letters to his teacher are full of enthusiasm and gratitude, but he says he does not intend to remain in Malta as a chorus singer, as he finds they are too well paid, sixpence a day being their average!

H. T.

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BOSTON HEARS CHADWICK'S "TAM O'SHANTER"

Orchestral Ballad After Burns Makes Highly Agreeable Impression in Its First Performance in That City—Local Composers Form Club to Encourage American Creative Art—Joint Recital by Marian Clark and Miguel Llobet—Ethel Frank Revealed as an Unusually Gifted Singer

Bureau of Musical America,
120 Boylston Street,
Boston, May 1, 1916.

THE Symphony concerts of the 28th and 29th were notable for the first performance in Boston of George Whitefield Chadwick's orchestral ballad after Burns, "Tam o' Shanter," and a very brilliant performance of Strauss's "Zarathustra," given by Dr. Muck and his men. Mr. Chadwick conducted the performance of his own composition. Rimsky-Korsakoff's overture to "The Betrothed of the Czar" opened the concert.

Mr. Chadwick's ballad was first heard at the Norfolk Festival on the 3d of last July. The work was then fully described in MUSICAL AMERICA. The composition is for us one of the finest that Mr. Chadwick has produced in late years. It is characteristic of him, refreshing in its wholesome humor, its spirit, its extravagance, qualities which are admirably in keeping with the ballad of Burns. There is the thought of the howling night winds, and there is the broad Scotch of the tune Mr. Chadwick has given the drunken Tam, reeling on his mare. There is the humorous suggestion of the trotting of the horse, an awe-struck pause as Kirk Alloway comes into sight, and be-devilled fragments of Scottish dance tunes, with grotesque instrumentation, salute the ears. We think this section of the piece a little too long, and characterized by a tendency to abuse orchestral effects which, heard two or three times, are striking, but, repeated too often, pall on the hearer; and for us the epilogue is sentimental and conventional in its manner. But all in all the buoyancy and the exhilarating youthfulness of spirit which inhabit this music make it an entertaining and distinctive addition to the output of a leading American composer. Mr. Chadwick was recalled several times, with much enthusiasm.

Dr. Muck performed the "Zarathustra" with extraordinary brilliancy and vividness of detail, with that imperious force and surpassing idealism which place this work alone among the finest works of Strauss and alone among all modern orchestral music.

The concert given by Marian Clark, soprano, and Miguel Llobet, guitarist,

under the auspices of the Music League of America, last Monday afternoon in Steinert Hall, was exceptionally artistic. An occasion such as this gives real furtherance to the plans of the Music League. Two artists, new to the public, presented a program that was admirably put together, not too taxing to the powers of a young singer of talent, and containing an element of exceptional value and novelty in the playing of Mr. Llobet. This program included songs by Purcell, Hood, Brahms, Strauss, Poldowski, Bizet, MacDowell and Roger Quilter. Mr. Llobet played guitar music by F. Sor, Tarrega, N. Coste, Granados, and an arrangement of a Bourrée of Bach. He is a rarely accomplished virtuoso and artist. In his hands the guitar is one of the most poetic of instruments, and music which is passable on the piano, as that of Granados, is at last heard, clothed, as it were, and in its right mind, on Mr. Llobet's guitar. Miss Clarke displayed a fresh, beautiful voice, intelligence and conviction in interpretation. A small audience was warmly appreciative, and, if these artists return again, it is probable that their audience will be larger.

Ethel Frank gave a song recital on Thursday evening in Steinert Hall. She is an unusually gifted singer. Her voice is warm and expressive in itself, and in this it is an indication of the musical temperament of the interpreter. Miss Frank showed marked intelligence in comprehending and conveying the purposes of composers of widely differing tendencies. She is at the period in life when enthusiasm is contagious. She communicated the atmosphere and the emotional impulse of most of the songs she undertook with uncommon success. Among the composers represented were Salter, Puccini, Babb, Rimsky-Korsakoff, Huhn, Gounod, Ross, Strauss, Handel, Brogi and Carpenter. An unusual list, arranged with refreshing independence of the traditional. The audience applauded Miss Frank warmly. Miss Frank is an artist pupil of Mme. Laura E. Morrill of New York.

Harold Bauer gave a recital of music by Chopin on Saturday afternoon in Jordan Hall. A large audience awaited him, and was deeply appreciative of his art. Few pianists can successfully attempt a program of music by any one composer. Chopin, so far as his music is concerned, stands such a test better than any other

composer for the piano save Schumann. But few pianists, on the other hand, successfully stand critical examination as interpreters of Chopin, notwithstanding that his music is still meat and drink to the average recital audience. It is easy to make this wonderful music sound, if you are not a blacksmith at the keyboard. It sounds enchanting anyhow; but it is very seldom that the true and characteristic accent, nuance and color can be found in concert. Then there is the question of the "greater Chopin," represented in this instance by such pieces as the F Sharp Minor Polonaise, the F Major Ballade—most marvelous of all the ballades—the Fantasia, the C Sharp Minor Scherzo. In these pieces, as in the twilight land of the Nocturnes in C Sharp Minor and F Sharp Major, Mr. Bauer's astonishing eclecticism, insight and remarkable command of tone-color supported him well. Chopin was made neither a pedant nor a mewling fool, but a poet, a hero, and a modern of moderns.

A Boston Composers' Club has been formed and the present members are George Chadwick, head of the New Eng-

land Conservatory of Music, who is president; Charles Martin Loeffler, vice-president; Percy Lee Atherton, secretary; Henry F. Gilbert, treasurer; Arthur Foote, F. S. Converse, Wallace Goodrich, William R. Spaulding, head of the music department of Harvard University; W. C. Heilman and Edward B. Hill, also of the musical faculty of Harvard; Arthur Sheperd, Clayton Johns and Carl Engel. The primary purpose of this club, which includes in its membership many of the leading composers of this country and names which are of national and international repute, is to institute monthly meetings, for the purpose of giving new compositions of the members a hearing and subjecting them to profitable discussion. A similar plan was followed some seasons ago by Mr. Chadwick, Horatio Parker, Arthur Foote and Arthur Whiting, who used to meet at each other's houses for critical consideration of each other's works.

The new club does not profess to include among its members at present all composers of importance living in Eastern Massachusetts, but the membership will be increased, on the usual conditions of membership in such bodies, in the course of time. In addition to the monthly meetings which the Boston Composers' Club will hold, it is hoped later to arrange some public concerts, at which compositions by American composers, not necessarily Boston composers, carefully selected and adjudged worth of production, may be heard. OLIN DOWNES.

FESTIVAL CELEBRATES NEWARK'S BIRTHDAY

American Spirit in Opening of Series Which Has Native Program

NEWARK, N. J., May 2.—Before the immense audience that packed the mammoth First Regiment Armory last night, the second Spring Festival and celebration of the 250th anniversary of the founding of Newark was ushered in. The furthestmost rafter in the huge structure re-echoed to the stirring singing of "America" by the large Children's Chorus, under the direction of Louise Westwood, Supervisor of Music in the schools, the Festival chorus, the Orpheus Club and the audience. The Festival colors, orange and black, and thousands of flags, draped in every conceivable fashion, did their share toward making the occasion "American Night"; but why, one wonders, did not our own Edward MacDowell's name appear among those of the famous composers on the huge placards which adorned the boxes?

Prize Cantatas Heard

"The Miracle of Time," by W. Franke Harling, which was given its first public performance at the Paterson Festival on April 25, at which time also "Onowa," by Franz C. Bornschein, was first heard, are reviewed at length in the report of the Paterson Festival which appears elsewhere in this issue.

We understand that it was in compliance with Mr. Harling's express wish that Antoine de Vally was chosen as soloist for his work in Newark. So little was the tenor able to cope with the work that at one point it became necessary for C. Mortimer Wiske, who is directing all of the music in connection with the festival and who was conducting, to sing the part himself, whereupon, much to the mingled amazement and amusement of the audience, Mr. de Vally shouted, "I'm the soloist, not you." Mr. Harling's ill-advised choice is largely responsible for the half-hearted reception which his work received.

Success of Soloists

Merle Alcock, the popular contralto, evoked much enthusiasm by her singing of the prologue to Walter Damrosch's "Iphigenia in Aulis" music, "Love's Anguish," by Mary Helen Brown, "The Unremembered," by Morris Class, and John Adams Loud's popular "Flower Rain." She was rewarded by prolonged applause and was obliged to give a number of encores.

Anna Case, who is also a favorite, sang the solo part to "Onowa." To this very beautiful passage she brought a wealth of tone and depth of feeling that immediately won the audience and she was given an ovation. Besides this she sang Alexander Russell's exalted "Sacred Fire" and a group of songs by Harriet Ware, Horsmann, MacDowell and Spross.

She, too, responded to numerous encores.

Carl Busch's "America," the cantata which won the second prize in the recent New Jersey competition, was inspired by the noble poem of that name by William Cullen Bryant, whose words form the text. Miss Case and Miss Alcock sang the solo parts, and we can imagine nothing more fitting with the opening words, "O Mother of a mighty race, Yet lovely in thy youthful grace!" than the sight presented by these two beautiful young American women standing side by side under an immense canopy formed by the stars and stripes with the background of young Americans who composed the choruses. That the composition was splendidly received need hardly be added.

Orchestra Plays Native Works

The orchestra played John Knowles Paine's "Island Fantasia" and the well-known "Southern Fantasy" of William Henry Humiston under Mr. Wiske's baton in fine style, and the work of the choruses and the Orpheus Club is deserving of the highest commendation.

This evening we shall have "Children's Night," when a chorus of 3000 children, under the direction of Miss Westwood, assisted by Christine Miller, Joseph Stoopack, boy violinist, and George Branton, boy soprano, will render the program. To-morrow afternoon Ethel Leginska, the renowned pianist, will appear as soloist with the Festival orchestra, while in the evening occurs "Opera Night," with Frieda Hempel, Margarete Ober, Riccardo Martin and Allen Hinckley announced as soloists. Julia Culp and George Hamlin will be the soloists on Thursday afternoon. The big event, Tri-City Night, which ends this portion of the festivities, with James Harrod, tenor, and Arthur Klein, the young local pianist, together with the Festival Chorus from this city, Jersey City and Paterson, takes place in the evening. A comprehensive report of these events will appear in the next issue. M. G.

Violin Brings Freedom to Detained Russian Immigrant

SAN FRANCISCO, CAL., May 1.—Abram Haitovich, a blind Russian violinist, and his nineteen-year-old brother, who had been held here for deportation as aliens likely to become public charges, were set free with the right of entry into this country, after Edward White, commissioner of immigration, heard the violinist play the Tchaikowsky "Serenade." The commissioner was so impressed by the violinist's ability that he ordered a special investigation in his case, learning that Haitovich was a graduate of the Imperial Russian Conservatory of Music at Petrograd and had come to this country to save his young brother from serving in the trenches.

Shakespearean music by Gounod, Edward German, Weber, Grieg, Tchaikowsky, Victor Herbert and others was played in Central Park, New York, April 29, by Gustave d'Aquin and his band as a concluding feature of Shakespeare week in New York.

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Dear MUSICAL AMERICA:

So Giulio Gatti-Casazza has signed a contract with Reginald De Koven and Percy Mackaye to produce their opera in English, "The Canterbury Pilgrims," next season.

As you know, the announcement had already been made, when Mr. De Koven returned from Europe, that the Metropolitan would undertake the production of his work, for which Mr. Mackaye has written the libretto, but the contract had not then been signed.

Now it has been signed and there seems, therefore, every probability that Mr. De Koven will have his chance.

As I wrote you before, the mere announcement has called out considerable opposition from those who do not appreciate Mr. De Koven's ability as a composer and would deny him standing as a serious musician. This opposition was so marked that I thought it well to call attention to the matter and to demand, on Mr. De Koven's behalf, that he should have a fair hearing, which, after all, is what the American composer is entitled to, and which he would certainly have if a work by him were accepted for production in Germany, France, Italy or England.

Barely had the announcement been made when the opening gun of the fight to be waged was fired, through the correspondence column of the editorial page of the New York Globe, by A. Walter Kramer.

Mr. Kramer is already well known as a composer who has won considerable renown. His songs have been sung by prominent artists, while his compositions have been produced by conductors of eminence. Mr. Kramer has already shown that, in the course of time, he may rise to a position of eminence as a representative American composer. He is also connected with your paper in the position of a reviewer of music, and recently, on the retirement of Mr. Judson to become the manager of the Philadelphia Orchestra, was appointed to head the advertising department.

Mr. Kramer may be said to represent sincerely the views of a number of musicians, composers and others interested in music in the position he takes. This position may briefly be stated to be that the acceptance of Mr. De Koven's opera by Mr. Gatti will not encourage American composers, but rather prove a serious obstacle to their future opportunity for a hearing.

Mr. Kramer further takes the ground that the work was not accepted on the merits, but through influence.

In stating his position, Mr. Kramer derides Mr. De Koven's musical ability and virtually proclaims the fact that he never has written any work of merit. He goes even further and announces that he never can nor will, and consequently that his opera is foredoomed to failure.

I bring the matter up now for the reason that it may be well to dispose of this attitude, which is not confined to Mr. Kramer, by any means, before the work is produced.

* * *

There exists in New York to-day, among a certain class of musicians, composers and, indeed, some writers for the press, including certain leading critics, a disposition to ridicule any work by an

American. Having taken the ground that no American can write a serious musical work in order to make good, they proceed to slaughter in advance any attempt to produce a serious work by an American.

It was precisely this element—call it clique, or not, as you please—which had much to do with the comparative non-success of Mr. Parker's "Mona," of Walter Damrosch's "Cyrano de Bergerac" and of Victor Herbert's "Natoma."

With regard to Parker's "Mona," there is no question that while it was the work of an experienced, sound and able musician, it lacked interest in the story, and it certainly lacked inspiration so far as the music is concerned. Still it had much merit—more merit, in fact, than some of the productions by foreigners at the Metropolitan in past years.

With respect to Mr. Damrosch's "Cyrano," as I have told you, I believe, before, the judgment of the *cognoscenti*—that is what I believe they like to be considered—which was adverse, was not warranted. There was much of value in Mr. Damrosch's score, much of interest. It certainly was the sincere effort of a musician of capacity, experience and standing. Had the work been composed by a foreigner, it would unquestionably have received a more cordial welcome than it did by the clique to which I refer.

Finally, we come to the "Natoma" of Mr. Victor Herbert, which scored a great success immediately after it left New York and was taken on the road.

Herbert's opera was certainly a work of superior caliber, and, in my opinion, far ahead of poor Granados's "Goyescas." It had a dramatic story and an interest that was sustained to the end, while the score showed that Mr. Herbert could write music of the highest class, as well as the lighter works with which his name has been associated.

There remains of such productions, only Mr. Converse's "Pipe of Desire," which, I will admit, did not make a serious impression, though it had sufficient merit to warrant Mr. Gatti's producing it.

I refer to these operas mainly for the reason that I consider that their fate was almost decided in advance.

Being aware of some of the inside workings, I proclaim it as a fact that all these operas did not get that fair hearing which they would have received had the composer been a Frenchman, an Italian or a German. It is not the production of Mr. De Koven's opera which will limit or deny in the future, opportunity to the American composer, but the implacable animosity of a small but powerful, narrow-minded clique!

What could tend more to cause Mr. Gatti to throw up his hands in the matter than the conviction that whatever he produces in the way of an opera by an American will not get a fair show in New York?

* * *

We come now to Mr. De Koven's opera, which is pretty certain to be given next season.

I hold no brief for Mr. De Koven, but I do claim that it is wholly unjust to prejudice the public mind in advance against him.

If the would-be high-brows among the musicians take a certain attitude to Mr. De Koven, well and good. Let that refer to what he has already done in the way of composition. Yet it is not the slightest reason why he should not produce a work of merit, as well as of genuine public interest.

To damn him in advance is neither good morals, nor is it ethical, and, indeed, I may venture to say it is distinctly illegal.

Under the law it is proper for anyone to express an opinion of work done, especially when such work is done in public. The opinion of the work then goes on its merits.

We know that some of the greatest successes were at the start denounced by certain of the critics and these same would-be high-brows. I will not refer to the works of Wagner—I will take such popular works as "Faust" and "Carmen," both of which were not accepted at the start.

With regard to "Faust," the late Colonel Mapleson was afraid to produce it in London, one reason being that he feared the church people would fight him. So, as I remember well, he produced "The Soldiers' Chorus" at a popular concert, and when that went with a roar and a rush, he had the courage to produce the opera. We know what followed.

"Carmen" was not accepted at the first, and even after its production it was relegated to the rear for years in many of the opera houses. To-day it is one of the great popular successes.

* * *

This attitude toward a composer of a small body of musicians of unques-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 21



William Guard, known as M. Billiguard, the versatile and universally popular press representative of the Metropolitan Opera Co., who has also won a reputation as a special correspondent for leading dailies, and has written several interesting books. As his appearance indicates, he is a cubist.

tioned influence is nothing new. The same type is represented in Berlin, Milan, Vienna and even in London.

Some of them have been disappointed in their ambitions, so they have no good word for anything nor anybody.

Some take the narrow view that somebody else's successes may impede their own opportunities.

There is the musician with an opera, perhaps only half finished.

There is the unsuccessful artist reduced to teaching. There is the cabaret conductor who considers his work beneath his dignity and that he should conduct at least the orchestra in a big hotel.

There is the conductor of the orchestra in a big hotel who goes through life disgruntled because the public will not accept him as the head of a symphonic organization. And so it goes!

Certain sincere people, like Mr. Kramer, are influenced by the idle gossip of the hour.

When I say that they are influenced by the idle gossip of the hour I refer particularly to the claims made by some musicians that they wrote the work, instead of the composer who is announced, because they may perhaps have helped out in the score, or their opinion may have been asked with regard to certain passages, and when they have given that opinion—and perhaps been well paid for it—their vanity and lack of veracity cause them to tell their intimate friends of their connection with the composition, which connection finally grows in their own minds to such an extent that they finally announce themselves as the real composer.

This is nothing new in the dramatic world, as nobody knows better than David Belasco, who has taken crude ideas, given or suggested to him, and built a splendid performance out of them, only to be confronted, when success was won, with claims by others that he or she was the original author of the piece.

I have no desire to defend Mr. De Koven. I simply regard him as the representative of a situation which calls for drastic treatment—namely, that he shall have a fair trial and no favor, that, at least, he shall not be damned in ad-

vance, by a little clique of musicians and critics who would arrogate unto themselves the domination of musical New York, and who, in all sincerity, believe that nothing upon which they do not put their hallmark can succeed, or, indeed, shall succeed.

* * *

Let us consider the question from another angle. It is no argument whatever that a man who has made failure after failure may not ultimately succeed. With regard to Mr. De Koven, however, he certainly has not made failure after failure. Indeed, he is to be credited with some exceedingly popular successes, particularly in the field of lighter opera.

The history of the world, in all lines of human endeavor, teems with instances of men and women who won success only late in life, who triumphed over their failures, and finally built upon them an edifice which endured.

Demosthenes, whose reputation as an orator has come down through the centuries, was a horrible fiasco at the start. So was Cicero, his great Roman rival.

Connoisseurs are to-day paying high prices for the pictures of Blakelock, whose non-success caused his brain to give way, so that he was for sixteen years in a sanitarium, and it looks very much as if he would end his life there.

Haydn, the composer of the "Creation," was derided and had to earn his living in Vienna as a lackey.

Millet, the painter of "The Angelus," had a hard struggle. The last time this picture changed hands it brought three-quarters of a million francs. He himself sold it, to get bread, for the cost of the frame and the canvas.

General Grant, who terminated the Civil War, was a failure in everything he undertook till he got his chance in late life.

In fact, if there is anything which it is wholly indecent to proclaim, it is that because a man may, perhaps, not have risen to the heights, he never can. The whole experience of mankind proves the absolute contrary.

* * *

On the 8th of May Cleofonte Cam-

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

panini, the general director of the Chicago Grand Opera Company, intends, so I hear, to sail from New York for Cadiz, Spain. Thence he is going into Italy, and when he returns to Chicago in June he expects to have signed up a famous Italian conductor for the Italian operas he will present next season.

When Cleofonte was asked as to whether the possibility of meeting a submarine or mine had any terrors for him, he replied:

"Bah! I laugh at all danger! Campanini has faced them before, and he laughs. Any man who has dealt with grand opera stars for a score of years places small value on life. I have been blown up so many times that I fear nothing."

That is, perhaps, one of the reasons why Otto H. Kahn announced in an interview a short time ago that Gatti-Casazza's sad, solemn face is a mask. In other words, a kind of barricade or trench between him and the charging prima donnas, tenors, baritones, etc., who make his life certainly not one of repose. Mr. Kahn also, you remember, stated that giving opera was "a soul stirring business" even to a financier.

Stransky and the Philharmonic have been, lately, on a tour of the Middle West.

In Des Moines, at the convention of the musicians and music teachers of Iowa, the distinguished Austrian had an opportunity of listening to fifteen hundred American high school children singing in a very superior manner works by Brahms, Mendelssohn and Gounod.

According to the local press, he expressed himself enthusiastically and admitted his surprise. He had not expected to find any such musical proficiency among the young people away from the great centers. Yet he could not forego the opportunity to present his views on the subject of the American composer.

That seems really to be the *bête noire* of all these foreign musicians.

According to Stransky, the American composer will never come until we are a nation. Consequently, we are not, in his judgment, a nation yet.

Let me suggest to Mr. Stransky that the American composer is already here. At least, he will be found to be here when we give him a fair hearing. And let me further say that the American composer will acquire world renown when, imbued with the ideas and ideals of triumphant democracy, he breaks away from the artificial past, is no longer dominated by the "great masters," but endeavors to give the world a message such as the old gray poet, Walt Whitman, gave, a message which will be imbued with the dignity of a nation living by labor and aspiring to earn what it eats, as against the Old World, where music in its best sense was, and is, the food of the few, and is associated with that leisured class which lives on the labor of others, and at the same time despises them.

Rotating around the Philharmonic tour, like a brilliant star, is Maud Powell, that grand woman and distinguished violinist.

They tell me that she got an ovation in several towns in the Middle West, particularly at the great State Normal at Emporia, Kan., where there are some three thousand students, of whom a large proportion are interested in music.

There is one thing to be said about Maud Powell to-day which distinguishes her from a great many artists who have been before the public as long as she has. Most of them are no longer in their prime. Some of them, indeed, are already in their decay, but Maud Powell shines on more gloriously than ever, and it is no idle tribute to her to say that she has won a place, especially in the hearts of the younger generation, so strong that when her name is put up as about to give a recital, the manager can confidently figure on a sold-out house.

It has been said of her that she has traveled more than any other artist of distinction before the public to-day, has visited more countries, secured more fame, besides enjoying the satisfaction of having more personal friends, I think, than almost any of the really great personages I could mention.

It would be no exaggeration to call her "the grand woman of American music."

Curious—is it not?—to see the space even the most prominent of our daily papers devote to the question as to how much Nijinsky, the star of the Russian Ballet, gets per performance. They have figured it out even to what he earns per second of time.

There are probably two reasons for this: First, an acknowledgment by the press that we Americans are very apt to measure things by dollars. Secondly, that there is always a great curiosity on the part of the public to know what each one of us gets for his or her job.

Incidentally, let me express my entire agreement with Mr. Henry T. Finck of the New York *Evening Post*, when, in referring to Nijinsky's performance in "Le Spectre de la Rose," he said:

"It is a question whether Nijinsky, like some of the other male dancers of the ballet, does not overdo the leaping into the air—a remarkable *tour de force*—but too persistent repetition of it suggests the acrobatic rather than the terpsichorean."

This criticism may go further than apply to Mr. Nijinsky personally. While much of the dancing of the Russian Ballet is unquestionably of the highest artistic character, at the same time, much of it is distinctly of the order of what we Occidentals would consider as belonging to acrobatic feats, and hence apt to detract from the charm and grace of the performance, rather than to enhance them.

However, let us be grateful to Mr. Otto H. Kahn, his co-directors, to the manager of the company, Mr. John Brown, to M. Diaghileff, to the artists and all those concerned in these performances.

Apart from the purely artistic side, apart from their novelty and the interest they certainly aroused, they have taught a lesson particularly necessary in this country—namely, how graceful, how beautiful, how wonderful the human body is when it is properly cared for and how extraordinary are its powers of expression, without the spoken word or song.

I say that this is particularly necessary in this country, where, under the influence of our English Puritan ancestors, and even under the influences of the churches, people have been brought up with the idea that the body is something that has to be subdued, even crucified, to keep down the lusts of the flesh.

For that reason these Russians have, as I said, taught us a needed lesson.

When Giulio Gatti-Casazza was asked whether he intended to go to Europe during his vacation and also to hunt up new talent, he replied, as usual, in a sphynx-like manner:

"Aspetto."

This our good friend, William B. Chase of the *Evening Sun*, has translated, certainly to his own satisfaction, into an expression on the part of the distinguished impresario, of his desire to adopt a policy of "watchful waiting."

Meantime, Destinn is said to be going abroad to meet her fiancé, Dinh Gilly, and Zarska, the Bohemian prima donna, has also announced her intention of going across, so that she may sing in concert and opera for the benefit of the sufferers by the war.

It is said that the Music League is about to interest itself in the career of Alfred Newman, a young Russian-Hebrew pianist, whom his teacher, Sigismund Stojowski, has declared to be unquestionably a genius. Young Newman has had a hard struggle, as his parents are comparatively poor people.

It will certainly be a reflection upon New Haven, the city of his birth, which claims to stand high in its appreciation of music, if the exploitation of this

young, talented boy, who has much to recommend him personally, is left to New York influences, though his native city will probably presently be very glad to pay two and three dollars per seat to hear him.

But then, you know, a prophet was never worth a continental in his own home.

The death of the veteran journalist Stephen Fiske, who has just passed from us, at the ripe age of seventy-six, removes one of the old-time, brilliant writers on dramatic and musical subjects.

Mr. Fiske was what the French call a *feuilletonist*, a man who always writes exceedingly well, because of his peculiar personality and his experience, which is world-wide.

In former years Mr. Fiske was one of the special writers for the musical and dramatic papers published by your editor.

He was for many years connected with the New York *Herald*, as special correspondent for that paper. He accompanied the Prince of Wales on his tour in 1860 and President Lincoln in 1861. For nine years he was in England, where he founded several papers, and became prominent as the manager of the St. James Theater and the Royal English Opera Company.

In 1874 he became manager of the Fifth Avenue Theater in this city, where he presented Mary Anderson and Mme. Modjeska to the public.

He was one of the originators of the Actors' Fund, and the first editor of the *Dramatic Mirror*.

For a number of years he was on the staff of *The Spirit of the Times* as its dramatic and musical critic.

He did a large amount of literary work and was the author of a number of books. He also produced successfully several plays.

He was born on the same day as your editor and never failed, on that day, to send him a kindly card to remind him of the fact.

Here is a good story on your editor:

Recently in a Western city, after a hard day's work and before he was to deliver his principal address, he was taking a bath in the hotel, from which he was suddenly summoned by a call on the 'phone.

He found a man who objected to something printed in an interview in a local paper. They had a hot argument on the telephone.

Your editor returned to his bath. He had barely gotten into it when he was again called to the telephone by a lady who told him she was a composer.

When she heard that he was not a German, though of German descent, she said, "Ach, Himmel, so we are enemies!"

Then she told him that she had just composed a wonderful waltz, a requiem and an overture.

When he told her that he could not discuss them, as he was soon going to deliver his address and very early next day would start for New York, she said:

"Then I will come right over and bring them to you!"

As he stood shivering and dripping, he protested.

"Then," said she, "if I cannot bring them to you now, I will sing you the 'Waltzer' over the 'phone.'"

"Don't you do it," exclaimed your Editor, "or I shall catch my death of cold!"

"Why?" inquired the lady.

"Because I just got out of a bath to talk to you!"

A wild scream closed the conversation!

What a picture this would have been for the movies!

Your
MEPHISTO.

Kreisler and Martha Phillips in Last Providence Steinert Concert

PROVIDENCE, April 26.—Under the local management of Albert M. Steinert, Fritz Kreisler appeared at Infantry Hall on Tuesday evening before a large audience in the last concert of the Steinert series. He was assisted ably by Martha Phillips, soprano, of New York. Carl Lamson and Eugene Bernstein were the accompanists.

G. F. H.

Josef Martin, Pianist, in New York Début

Josef Martin, a pianist hitherto unheard in New York, made his appearance at Aeolian Hall, April 27, and was generally praised for his musicianship. His program included Schumann's "Scenes from Childhood," Grieg's Sonata in E Minor and pieces by Rubinstein, Liadoff, Iljinsky, Sauer, Bargiel and Chopin.

NATIONAL TEACHERS NAME COMMITTEES

Special Work in Community Music and Standardization Has Been Instituted

The rapidly-growing interest in the work of the Music Teachers' National Association and the extension of the work along different lines has led to the appointment of several new committees. Kate S. Chittenden of New York has been named by President J. Lawrence Erb as head of the committee on community music. Associated with her are Waldo S. Pratt of Hartford, Conn., William Benbow of Buffalo, Rosseter G. Cole of Chicago and Peter C. Lutkin of Evanston, Ill.

The committee on standardization is headed by Charles H. Farnsworth of New York, with Calvin B. Cady of New York and Adolf Weidig of Chicago. The committee on public school music and accrediting is composed of Ralph L. Baldwin of Hartford, Conn., chairman, Francis L. York of Detroit and D. A. Clippinger of Chicago. These committees will report at the thirty-eighth annual meeting to be held at New York, Dec. 27-29, 1916.

At the Buffalo meeting it was decided to elect a group of counselors to aid the executive committee in its work, and the members chosen were Rosseter G. Cole, Chicago, Ill., J. Lawrence Erb, Urbana, Ill., Charles H. Farnsworth, New York City, Peter C. Lutkin, Evanston, Ill., and Waldo S. Pratt, Hartford, Conn.

DAMROSCH CHECKS PANIC

Stage Holding 250 Singers Collapses in Grand Island, Neb.—Few Injured

Walter Damrosch's coolness probably saved many persons from serious injury in Grand Island, Neb., May 1, according to a dispatch to the New York *Herald*. A temporary stage holding a chorus of 250 collapsed in the Grand Island Opera House, while Mr. Damrosch was rehearsing his New York orchestra and the chorus for that evening's concert. When the timbers began to crack and the platform was seen to sway, Mr. Damrosch stepped forward and called to all on the platform to be calm and to begin to leave the stage one at a time.

Only fifty had reached safety when the platform timbers collapsed and precipitated two hundred men and women to the floor, tangling them with splintered beams. The director and the members of his orchestra quickly sprang into the wreckage and pulled out those who were unable to climb out themselves. Only six of the singers were injured.

"Daughter of Jairus" Sung at Syracuse Church

SYRACUSE, N. Y., May 1.—Stainer's cantata, "The Daughter of Jairus," was presented before an audience of 2000, in the First Baptist Church of Syracuse on Easter Sunday night, with Howard Lyman, director, and Charles M. Courboin, organist, with vested choir of forty-five. Other Easter works for the day represented compositions of Shelley, Vincent and Broome; the organ numbers were selected from the following composers: Handel, César Franck, DeBoeck, Bach, Lefebvre, Mailly, Callaerts and Verdi. The soloists were Daisy Connell, soprano; Mrs. L. T. Coddington, contralto; William A. Snyder, tenor, and C. Harry Sandford, baritone.

Bauer Closes Wednesday Club Course in Bridgeport, Conn.

BRIDGEPORT, CONN., April 27.—The final concert of the season of the Wednesday Afternoon Musical Club brought Harold Bauer, the famous pianist, who played an excellent program with that profound musicianship which is a hallmark of his art. The Schumann "Kinderszenen" was a rare treat and Mr. Bauer's playing of Beethoven's Sonata, Op. 10, in C, was another memorable feature. Other composers represented were Saint-Saëns, Chopin, Brahms, Liszt and Gluck. There were many encores.

W. E. C.

To increase understanding of the operas given Easter week in Seattle, Wash., by the Standard Grand Opera Company, Mrs. Clara M. Hartel gave a series of lecture recitals before public school children, parents' and teachers' associations and women's clubs on "Hänsel und Gretel," "Faust" and the Wagnerian operas.



LUCA BOTTANI

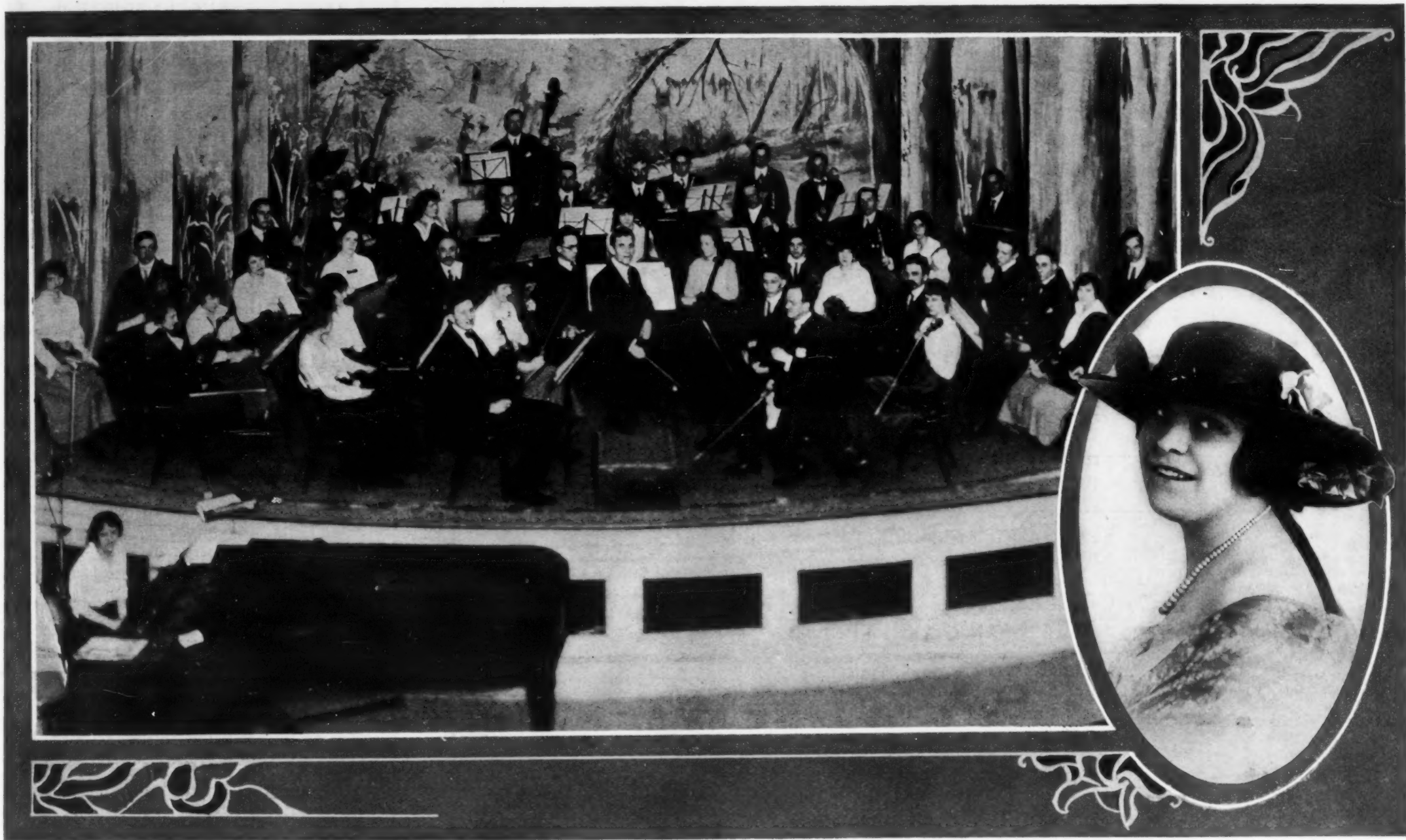
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RICHMOND ORCHESTRA MAKING NOTABLE PROGRESS



The Richmond Philharmonic Orchestra, W. Henry Baker, Conductor. Inset, Anita Kirkwood, Pianist of the Orchestra, Who Was One of the Soloists at Its Latest Concert

RICHMOND, VA., April 22.—Illustrating the growing interest in music in this city and the fact that our audiences are pleased with entertainments given entirely by home talent, the City Auditorium was filled Thursday night at a concert given by the Richmond Philharmonic Orchestra, assisted by Mrs. R. S. Hudgins, contralto; Anita Kirkwood, pianist, and Herbert Bryant, baritone.

The Philharmonic Orchestra is composed of business and society people, and is purely an organization for pleasure and the improvement of the musical talent of its members. The organization started ten years ago when three or four

lovers of music met weekly in the home of a prominent business man. Other instruments were added from time to time until the society reached a membership that made it necessary to secure a large meeting place and a conductor.

W. Henry Baker, a talented conductor and composer, was engaged to direct the orchestra and for the last seven years the organization has become more and more a leading factor in the music life of the city.

As an example of the progress of the orchestra, five difficult numbers were played at the concert of April 20 in a well-nigh faultless manner. The music was by Boieldieu, Mendelssohn, Liszt, Grieg and Victor Herbert.

Anita Kirkwood, pianist of the orchestra, played brilliantly in Grieg's Concerto in A Minor, with orchestral accom-

paniment, and was compelled to respond to an encore.

Mrs. R. S. Hudgins, contralto and prominent in church and concert work, sang the Arietta and Canzonetta from "Dinorah," by Meyerbeer. Mrs. Hudgins has a beautiful voice of remarkable range. In response to an encore she sang "Annie Laurie."

Herbert Bryant, popular baritone of this city, was substituted for Lucille Cullingworth and sang two numbers in excellent style.

W. Henry Baker, conductor of the orchestra, was given an ovation when he came upon the stage, and was warmly applauded after each number of the orchestra.

The following is a list of the members of the orchestra: Fred R. Daprich, Katherine Thurston, Anita Kirkwood,

Dous M. Baker, Martha Cosby, Catherine Cosby, Mrs. Joe Ray, Margaret Cosby, Paula Schulmeister, Helen Hickerson, O. T. Hess, A. G. Mullins, C. W. Moss, William Newman, Morris Grosinsky, E. W. Buckingham, Jr., Dr. J. W. Corwardin, William Lawrence, Raymond S. Alvis, Inez F. Damon, Elise S. Fitzwilson, Florence B. Murray, Miss Stein, T. S. Hiteshow, Mabel Munay, Florence Hay, James Whittet, Joe Cordelino, H. S. Smith, Dr. C. I. Sease, Douglas M. Steith, Lachlan W. Maclean, Louis Cardelino, James Dyresen, Jr., J. W. Maxwell, H. L. Snedker, L. Emerson Wetteran, Clarence Cosby, Emma G. Cosby, Rita May Baker, W. P. Taliaferro, James M. Whitfield, Jr., Mrs. J. A. Schroeder, C. Schulmeister, Charles W. Schremp, C. E. Titus, Charles L. Rose. W. G. O.

NYLIC CHORUS GIVES ADMIRABLE CONCERT

Bruno Huhn's Young Singers Are Aided by Mme. Alexander and David Hochstein

Fulfilling the expectations of even the most optimistic, the Nylc Choral Society, Bruno Huhn, conductor, gave its second concert at Aelion Hall, New York, on Thursday evening, April 27. Mr. Huhn arranged once more a program of real interest, assisted by Caroline Hudson-Alexander, soprano, and David Hochstein, violinist.

What the Nylc singers did on this occasion in such part-songs as Sullivan's "The Long Day Closes," Edward German's "Love Is Meant to Make Us Glad," Mendelssohn's "Nightingale," Fanning's "Moonlight," Mackenzie's "A Franklyn's Dogge Laped Over a Style" and a number of Irish and Scottish folk-songs proved conclusively that Mr. Huhn in his work with them is going to give

New York a mixed chorus of permanent artistic value. For the spirit which was exhibited by these young singers, the quality of tone, the observing of dynamics and the general musical feeling was worthy of profound admiration.

The majority of the part-songs were done unaccompanied, a taxing thing to undertake with a new chorus. But Mr. Huhn's training has made it possible, and he is to be felicitated on the splendid results obtained. Stewart's "Bells of St. Michael's Tower" went finely and as a closing number Schubert's "Omnipotence" was given, with Mme. Hudson-Alexander singing the solo part.

Mme. Hudson-Alexander won favor in "The Charmer's Song" from Liza Lehmann's "Golden Threshold" and later in a group of songs by Chadwick, Somervell and Marzials she found delightful opportunities to display her lovely voice. Hugh Alexander was her able accompanist. She was recalled and gave as an encore Lehmann's "Cuckoo." Mr. Hochstein's playing of Wieniawski's "Souvenir de Moscou" and a group of pieces by

Tschaikowsky, Brahms and Kreisler brought him hearty applause. He is unquestionably one of the finest violinists of the younger generation now before the public. He was obliged to give encores after both appearances.

Harry Gilbert played excellent accompaniments for the club, as did Francis Moore for Mr. Hochstein. Mr. Moore presided at the organ in the Lehmann and Schubert numbers as well.

A. W. K.

GIFTED SOLOISTS ASSIST ORCHESTRA IN BROOKLYN

Kathryn Platt Gunn and Mr. Simmons in Program of Bellows Players Which Evokes Enthusiasm

The Aelion Orchestra of Brooklyn, Grace Bellows, conductor, gave its third annual concert at the New York Avenue M. E. Church, Brooklyn, on Friday evening, April 28, with Kathryn Platt Gunn, violinist, and William Simmons, baritone, as soloists. This able organization, which Miss Bellows conducts so skilfully, gave an excellent account of itself in Rossini's "Semiramide" Overture, the Allegro con Spirito of a Mozart Symphony, Santelmann's "Débutante" Waltz,

a Brahms Hungarian Dance and two string numbers, a Handel Minuet from "Berenice" and Grieg's "Letzter Frühling."

Miss Gunn is a popular favorite and was given a real welcome after her playing of Wieniawski's "Souvenir de Moscou." Her performance of the E Minor Dvorak-Kreisler Slavonic Dance and Kreisler's "Chinese Tambourine" was also of a high order and brought her many recalls. Mr. Simmons got an ovation for his singing of the "Eri Tu" aria from Verdi's "Masked Ball." With his group of songs by La Forge, Quilter and Miller he again made a deep impression and was obliged to give an extra, singing Secchi's "Love Me or Not."

Fitchburg Choral Society and Soloists in Artistic Performance

FITCHBURG, MASS., April 28.—The Fitchburg Choral Society, Nelson P. Coffin, conductor, gave a performance of Goring-Thomas's "Swan and the Skylark" and other numbers last evening in City Hall. The following soloists assisted: Katherine Ricker, the Boston contralto; Jewel Robb, soprano; Dan Beddoe, tenor, and Edgar Schofield, baritone. Soloists and chorus gave a eminently artistic performance.

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Mr. Cadman's contracts with his publishers call for an output of new compositions that will require the bulk of his time during the next year. He can take time away from his creative work for **only 30 concerts** during the season of 1916-17. Beginning in October next, 20 engagements will be booked in the Eastern, Southern and Middle-Western sections. During the early Spring of 1917, ten engagements will be booked in Pacific Coast territory.

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If you wish to secure one of the available dates. Let me send you reprints of some of the press comment and expressions from local managers and officers of clubs that have presented "The American Indian Music-Talk."

Address: J. C. WILCOX, Gen'l Manager, Wolfe Hall, Denver, Col.

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Julia Heinrich and Her Father, Max Heinrich, Enjoy a Novel Experience—What Good Food "En Route" Means to the Musical Artist—The Progressive Musical Spirit of Canyon, Texas

TRAVELING four days and six nights by train to fulfil one concert engagement was the unique experience of Julia Heinrich, the gifted and popular *lieder* singer, and her father, Max Heinrich.

In his apartment at the Hotel Berkley Mr. Heinrich on Monday recounted the experience to a MUSICAL AMERICA representative.

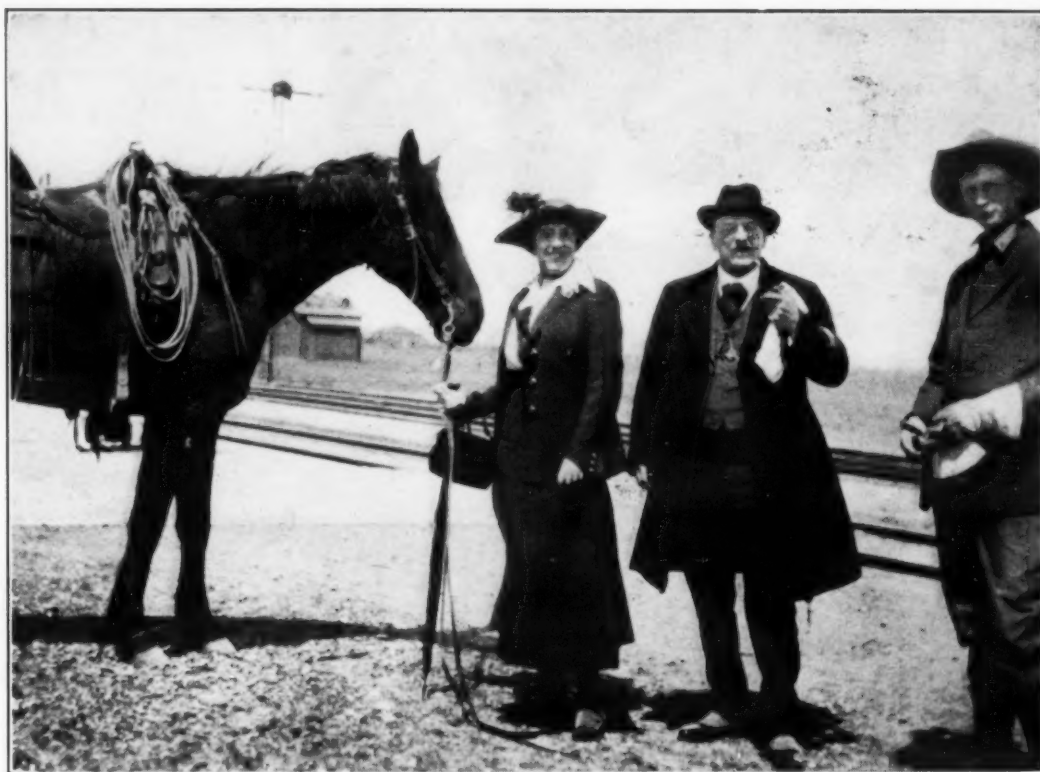
"There came a telephone call on Saturday morning, April 15, from our manager, Mrs. Antonia Sawyer, asking us to give a song recital at Canyon, Tex., on the following Friday, April 21, to replace Mme. Culp, who was unable to fill the date on account of illness," said Mr. Heinrich.

"We resolved after short deliberation to save the good people of that far off city from probable bitter disappointment.

"We therefore departed on our journey the following Tuesday afternoon at six o'clock from the Pennsylvania Station via St. Louis and Kansas City. Arriving at St. Louis the next afternoon at six, we had four hours of rest—if taking dinner at the great Planter's Hotel to the accompaniment of hopeless music played by a violin, clarinet, double bass and piano can be called rest—leaving the Union Station at ten o'clock for Kansas City, where we arrived the following morning at 7.45, with another three hours of rest. Heaven bless Kansas City for its magnificent railroad station, and thrice blessed be the wayfarer for the truly splendid restaurant in that station, its now departed originator, Fred Harvey, and his successors!

"Did you ever hear of Fred Harvey, the genial purveyor of all that is delicious to eat on the great Santa Fé railroad system? For, other artists, if you have not yet done so betake yourselves on the very next opportunity over that route to the Kansas City railroad station! Immaculate linen, refined and artistically designed porcelain and glassware, handsome silver fruit dishes, food to tickle the palate of an epicure, served by waiters polite, attentive, efficient and neatly clad will await your coming. Being so favorably impressed with it all, we expressed the desire to shake hands with the guiding star of the Harvey system and we had the pleasure of meeting George A. Camien, the manager, who invited us to an inspection of the admirably working machinery of the entire establishment, the great refrigerators, the machines for washing crockery and glass, at a heat of 140 deg. Fahr., the kneading machines for bread and pastry dough, ice cream freezers producing fifteen gallons every seven minutes, and ever so many more wonderful and highly interesting things. And the cleanliness and order of it all! And that reminds me of a trifling but interesting incident of many years ago and an unexpected meeting of Fred Harvey himself. On a journey to California over the Santa Fé I was one pleasant afternoon seated in the sumptuous library smoking car, the only other occupant at the time being a gentleman seated opposite me. Asking the colored servant for a cooling drink he placed a pretty little table in front of me and presently served me.

"Suddenly, the gentleman opposite called the waiter in a rather peremptory tone of voice, whereat the waiter as suddenly removed my tempting drink and presently reappeared with a dainty doily on the silver tray. The gentleman then came over, and apologizing for his action introduced himself, Mr. Fred Harvey, saying that orderliness was one of his insist-



Julia Heinrich, the "Liedersinger," and Her Father, Max Heinrich, for Many Years One of America's Best Known Concert Artists, at Canyon, Tex.

ent demands. We chatted of many things and arriving later in the afternoon at Albuquerque he bade me farewell and God speed and we never met again. To be sure all this has nothing to do with music, *per se*, and yet in a sense it has, because surroundings and attentions like these, delectable dishes like those we found at the Kansas City station restaurant make the heart grow young, the spirit genial, happy and content, all of which seems necessary to give the best that is within us; for me at least good music demands good food.

"Bidding our host farewell we left, one of our first stops being at Emporia. Our old friend John C. Freund of MUSICAL AMERICA and Maud Powell we heard were staying at the hotel, but we were not fortunate enough to meet them. We resumed our journey and at last arrived at Canyon on the following morning at six o'clock.

"There we were met in spite of the early hour by the charming Jessie M. Kline, the musical genius of the town; Mr. and Mrs. Terrill, our hosts during our stay; Professor Guenther, Mr. Shaw and Mr. Cullum. Expressive in their appreciation and gratitude for having saved the situation they received us with open arms.

"Canyon takes its name from a fine canyon within ten miles of the city, a canyon much in general foundation resembling its greater namesake in Arizona, but of course dwarfed by comparison. Nevertheless, it is many miles long, from two to three miles wide and its greatest depth one thousand feet.

"Canyon itself is a pleasant little town on the Panhandle plains, but like all the surrounding country singularly bare of trees of any kind. It is the home of one of the great Texan normal schools, and the concert was given for the purpose of inaugurating the new and finely appointed school building. The concert hall is indeed very fine in its proportions, the acoustics are excellent and the hall has a seating capacity of eleven hundred people, with not one empty seat during our concert.

"People came from within a radius of two hundred miles and smiling, happy faces were to be observed everywhere. Indeed never have we sung and played before an audience more enthusiastic and yet discriminating, and long will it be—if ever—before we shall forget their welcome, their hospitality and open-hearted kindness.

"From the president of the school, Mr. Cousins, down to every single soul our reception was genuinely whole-hearted and the newly found friends will—we are sure—not readily forget us. In fact we have their promise of our return for next season, not alone to our friends of Canyon but to many other places in the great and music-loving State of Texas."

New Concert Series for Wichita, Kan.

WICHITA, KAN., May 1.—Wichita is to have one of the best concert seasons for next year in its musical history with the advent of the Forum All Star Concert series. The manager of the new course, Merle Armitage, has had much

MAY PETERSON CREATES RÔLE IN PREMIÈRE OF D'INDY CANTATA

SINGING the leading soprano rôle in the Boston St. Cecilia Society's presentation of Vincent d'Indy's "Le Chant de la Cloche," for its first performance in America, May Peterson was scheduled to end her first American concert season on May 4.

Miss Peterson's rapid rise in the American concert field commands attention. The American prima donna from the Opéra Comique of Paris has won a first-line position. Few singers have ever received as consistently warm praise from the critics of the dailies of New York, Boston and Chicago. In his annual review of the season, for example, W. J. Henderson of the New York Sun men-

tions only one other woman singer besides May Peterson, in allotting positions of the first rank.

From the local manager's point of view concert artists are perhaps best judged by two things, the demand for and the drawing power of the artist in big cities, and the number of repeat dates played by the artists, in succeeding seasons. May Peterson's recital at the Illinois Theater in Chicago last season, under the local management of F. W. Neumann, earned her the united verdict of the Chicago critics. Miss Peterson also sang in Evanston. In both cities she has already been re-engaged, for Miss Kinsolving's series in the Congress Hotel in Chicago and for her series at Evanston.

In Boston Miss Peterson sang at the Copley Plaza series. She has already been engaged for next season.

Other important engagements already booked for Miss Peterson by the Music League of America of Aeolian Hall, New York, are appearances with the Musical Art Society of Pittsburgh, with the Women's Musical Club of Columbus, in the Ben Franklin series in Albany, with Dr. Bartlett in Des Moines, with the Schubert Club of Dallas, Texas, and over a score of other appearances. Thus Miss Peterson will be among the busiest of all the singers next season.

experience as personal representative of several well-known artists. The series will present John McCormack, Rudolph Ganz, Alma Gluck and Mischa Elman.

BALTIMORE CONCERTS OF CHORAL MUSIC PLEASE

Oratorio Society Presents Gounod's "Redemption"—Germania Männerchor and Arion Concerts

BALTIMORE, April 29.—The concert given by the Oratorio Society at the Lyric on Monday evening of this week marked the local début of Grace Kerns, the New York soprano, who was heard as soloist in Gounod's "Redemption." Mr. Pache has worked faithfully with the Oratorio chorus this season and, despite the financial crisis which faced the organization, has brought it through its stressful period with assurance that the long-standing association is not to be disbanded as was at first forecast. Monday's concert gave evidence of public appreciation in the size of the audience and also in the approval bestowed upon the collective efforts of the chorus and the assisting soloists. Besides Miss Kerns, the soloists were Cora Barker Janney, contralto; Humbird Duffey, tenor, and Frank Croxton, bass. The Philadelphia Orchestra supplied the skilful accompaniments.

Its third concert of the season was held by the Germania Männerchor on Monday evening. Theodore Hemberger has every reason to feel that his singers have advanced in artistic achievement, for their work in the Brahms "Deutsches Requiem" held interest in beauty of tone and elevation of spirit. In this number the soloists, Hannah Greenwood, soprano, and August Hoen, bass, acquitted themselves with honor. The aria for soprano, sung by Miss Greenwood, which is from the closing scene of Theodore Hemberger's music-drama, "Nausikaa," proved to be a dramatic composition of depth, the orchestration being especially imaginative in its coloring. Miss Greenwood delivered this solo with authoritative style and was much applauded. The Smetana overture, "Libussa," was played brilliantly by the orchestra.

The Arion Society gave its closing concert of the season on Wednesday evening at Lehmann Hall. Charles H. Bochau, the director, had arranged an attractive program, in which the singers made evident their progress under his bâton. Florence Moltz, soprano, and Helene Broemer, cellist, were the soloists.

The public manuscript concert which took place at the Peabody Conservatory of Music on Wednesday, at which the works of members of the Peabody Alumni Association were heard, attracted a large audience, which found delight in the compositions. The program comprised a Suite for flute, strings and piano, by Kathrine Lucke; songs by Kathrine Lucke, Marguerite Maas, Anne Hull and Howard Thatcher; a Suite for violin and piano, by Abram Moses; a Nocturne for cello, by Marguerite Maas, and piano pieces by Marguerite Maas and Howard Thatcher. F. C. B.

Charged \$2,637 for Eight Weeks' Dancing Lessons

Mrs. Winifred de Wolfe, of No. 162 West Fifty-fourth Street, New York, on Feb. 18 engaged Theodore Kosloff of the Metropolitan Opera House to teach her daughter to dance, says the New York World. The girl was under instruction until April 19. The professor failed to collect for his services and on April 27 sued in the Supreme Court. Here is his bill:

Classical dancing, \$30 a week.
Teaching the Villisee dance, \$250.
Dance of the Four Seasons, \$1,200.
Apparel for the dances, \$937.
The total, including the general dances at \$30 a week, is \$2,637.

Providence MacDowell Club Elects Its Officers

PROVIDENCE, R. I., April 26.—At the annual meeting of the MacDowell Club which was given Monday afternoon at the home of the president, Mrs. William H. Sweetland, officers for the ensuing year were elected as follows: President, Mrs. William H. Sweetland; vice-president, Mrs. James W. Luther; secretary, Mrs. Edward L. Singen; treasurer, Mrs. Edward M. Harris; director, Mary E. Davis; director to State Federation, Mrs. Jerome E. Farnum. An interesting program of vocal and instrumental music was given by Mrs. Marguerite Watson Shaftoe, Hope Matthews, Helen Matthews, Lydia Bell, Mrs. Enoch Carpenter, Edith Davis, Mrs. Edward L. Singen and Mrs. Marion T. Zwolinski.

THE NEW WAR SONGS
HANS MERX
LIEDER SINGER

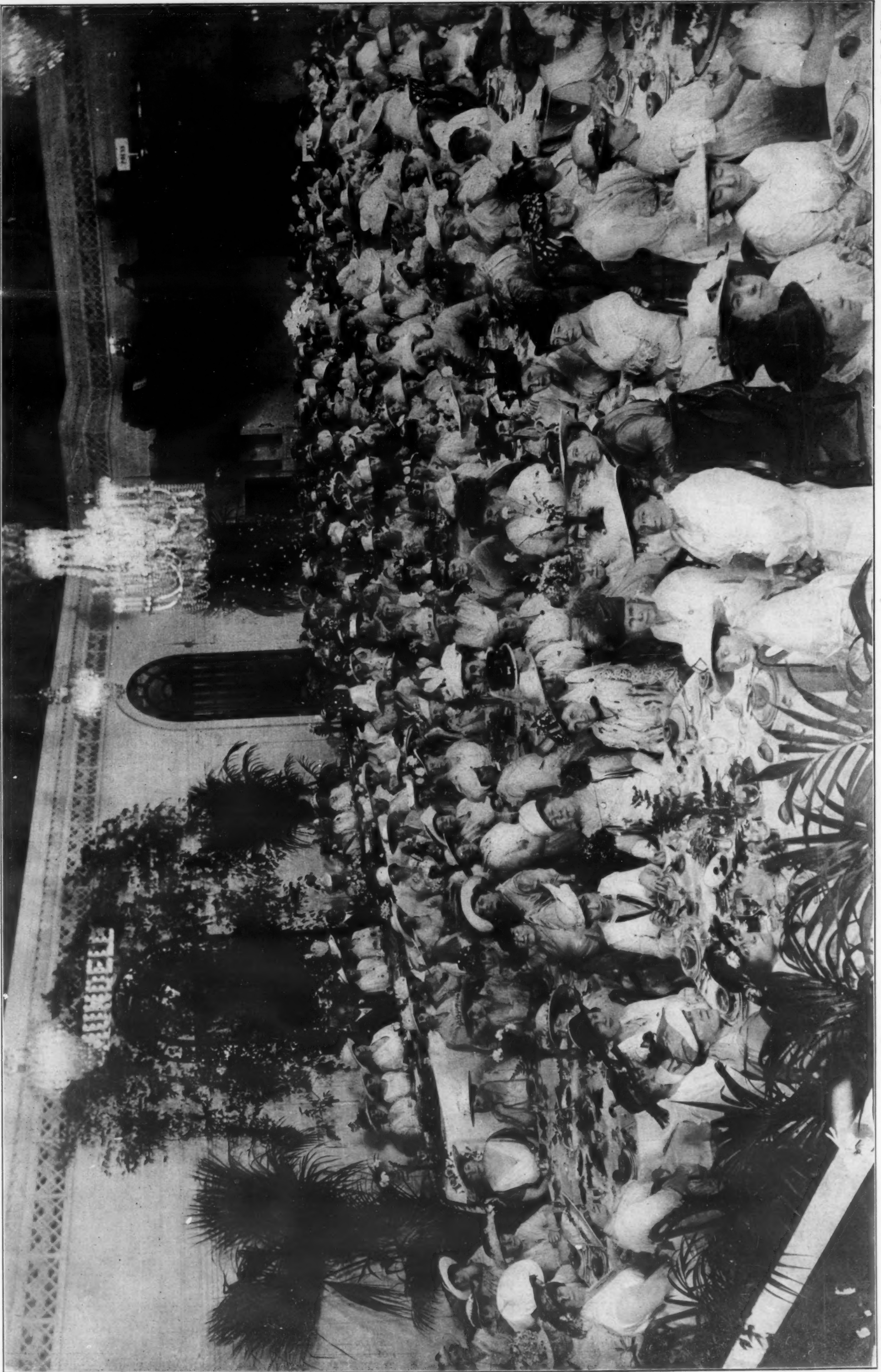


Photo by J. G. Waters

The White Breakfast of the Mundell Choral Club of Brooklyn, N. Y.—A Typical Gathering of American Women Interested in Music—Guests of Honor Were John C. Freund, Editor of "Musical America," Alfred Brown, the Dramatist, Emma Thursby and Harriet Ware

WHITE BREAKFAST OF THE MUNDELL CHORAL CLUB

Emma Thursby, John C. Freund, Editor of "Musical America," Harriet Ware and Alfred Brown, Dramatist, Guests of Honor at Luncheon Attended by Three Hundred Brooklyn Women—Mr. Freund Explains His Work in Arousing Americans to Appreciate Their Own Musical Resources

SOME three hundred ladies, members of the Mundell Choral Club, of Brooklyn, and their friends, assembled at the Hotel Bossert, on Saturday, for their annual White Breakfast. The gathering was notable in that it included many of the social leaders of Brooklyn, as well as the representative music lovers.

At the table of the president, Mrs. G. Reginald Crossley, were the guests of honor—John C. Freund, editor of MUSICAL AMERICA; Emma Thursby, Alfred Brown, the distinguished dramatist, and Harriet Ware. With them were the officers of the Club: Mrs. George Reichmann, Mrs. John J. Gillies, Mrs. Lucy Mallory La Forge, Ruth S. Hoogland, Isabella F. Mundell, Mrs. Charles T. Faber and M. Louise Mundell, the musical director.

The invocation was sung by the Mundell Ladies' Quartet. After the breakfast, Mrs. G. Reginald Crossley, the president, rose, and in a brief but bright and witty address, welcomed the members of the club and their friends, and introduced the guests of honor.

"It is a fine sight," said she, "to see this splendid gathering of American women. It is, indeed, a beautiful scene, typical of the charm, the grace, the intelligence of American womanhood."

Mrs. Crossley then introduced the guests of honor, and called upon Emma Thursby, who said:

"I feel it an honor to be with you in this garden of flowers. As there are other speakers, I will confine myself to an expression of my personal gratification at being received so generously by such a large gathering of charming women."

In introducing Mr. John C. Freund, the editor of MUSICAL AMERICA, Mrs. Crossley said:

"I am proud to introduce to the Mundell Choral Club and their friends, Mr. John C. Freund, the editor of MUSICAL AMERICA, pioneer in musical journalism, a man who has done much to further the interest of music in this country, for nearly half a century."

Address by John C. Freund

Mr. Freund who on rising was received with applause then told how the propaganda with which he had been associated had risen and of the many developments that had followed.

He said he was not pleading for nationalism in art, but for democracy. That we should not regard the nationality, the personality, the race or religion of the worker in art, but be solely guided by the value and character of the work itself.

He instanced the case of Harry T. Burleigh, with whose song, the other day, the great baritone of the opera,



Principal Factors in the Mundell Choral Club of Brooklyn. From Left to Right—M. Louise Mundell, Musical Director of the Chorus; Mrs. G. Reginald Crossley, President of the Club (Photo © Champlain Studios, N. Y.), and Mrs. George Reichmann, First Vice-President

Amato, had roused enthusiasm—Harry T. Burleigh, an American and a negro.

The distinguished artist had not looked at the color of the composer's face, but had regarded solely the splendid character of his work.

Mr. Freund spoke particularly of the great uplift in music which had come all over the country, and described the large share the women had had in it.

He then related some of the humorous experiences he had had while on his various travels, which had taken him to nearly sixty cities, as far North as Duluth, Minn., as far East as Bangor, Me., as far South as New Orleans, as far West as Kansas, and as far Southwest as San Antonio, Tex.

He described graphically how he believed the American composer would come. He would be a man who would break away from the past and from all that was artificial. While he would be imbued with the spirit of the masters, he would throw off their mental domination and be free to express the ideals of triumphant democracy; the ideals of a world of work, where labor was honored, as opposed to the ideals of a world of leisure which, while living on the workers, despised them.

He then forecast the future of music in this country, which, he said, would be glorious, and as one of many proofs of this recited the tremendous expansion of the musical industries, which now lead the world, in quality as well as in quantity, an expansion which could not

have been accomplished had not we been a music-loving people.

He closed with an eloquent tribute to the women, whose idealism he believed would save the world from the catastrophe which threatened it, and lead humanity to a higher, nobler expression of itself, than the existing civilization afforded.

Long continued applause followed his address.

A Tribute of Good-Will

The president expressed her personal satisfaction with Mr. Freund's address and said she felt assured the entire club agreed with her in giving Mr. Freund a tribute of good will for the masterly manner in which he had spoken.

She felt personally grateful for the splendid tribute he had paid to American womanhood.

She then called upon Mr. Brown, the well known dramatist, who, in a dry and exceedingly humorous as well as philosophical speech, aroused the audience to constant laughter and applause.

Mr. Brown's Address

He said that as membership in the Mundell Choral Club had been given him he should not be expected to come up to the standard of oratory that had already been secured, being a member of the family.

After Mr. Freund's tribute to the other sex and to their work in the future, it gave him satisfaction to remember that according to the occultists, he and Mr. Freund would be reincarnated in the other sex.

With regard to what had been said concerning the general tendency to look to Europe, he said this was not confined to the art of music. It had embraced the art of the drama.

He told of the play, "The Piper," which had been rejected by every New York manager, and even by Winthrop Ames, and yet it had won, in England, the Shakespeare prize, after which it had been produced in this country.

He said that before the luncheon he had an interesting conversation with Mr. Freund, who had described to him some early experiences in play writing, when Mr. MacVickar had produced Mr. Freund's play, "True Nobility," in Chicago, and had insisted upon a happy ending, though that was incongruous with the main idea of the plot.

Things, to-day, were better, though it seemed only yesterday that the dramatist had won freedom to write of life as it is, so that the public could see and enjoy plays which were the sincere work of the artist, and not a mere pandering to a vitiated taste.

He then spoke of Galsworthy's "Justice," which manager after manager had refused, but finally it had been produced by a manager who had declined to be driven from his purpose even by those associated with him. What was the result? Crowded houses every night, which was a tribute to the intelligence of the American public, and which offered the great hope that the people really craved for the message that is in the heart of the painter, the sculptor, the composer, the dramatist.

A charming entertainment then followed, introduced by the Edna White Trumpet Quartet, four ladies, who, in classic Greek costume, played the "Pilgrims' Chorus." They were much applauded.

Suzanne W. Yearick next gave Cadman's Japanese Cycle, "Sayonara," in Japanese costume. Her performance was exceedingly interesting and appealing. She was accompanied by Wilhelmina Müller, in a very musicianly manner, on the piano.

Miss Kregloh followed with an interpretative dance of Mendelssohn's "Spring Song." Miss Yearick then recited Longfellow's "Hiawatha's Wooing," to an accompaniment on the piano.

Youthful Soloist Wins Favor

The greatest hit of the entertainment was certainly made by Master A. Russell Thompson, who did not look more than nine or ten years. He sang Sanderson's "Until," and Hawley's "If You Have a Sweetheart." In the distinctness of his enunciation he surpassed many trained singers. He sang with intelligence, good tone and always was true to pitch. His breath control was remarkable for such a youngster. His phrasing was unusually good, and he displayed considerable natural temperament.

His performance showed that he is evidently in excellent hands, and that he has a fine future before him, if he is not spoiled by being permitted to use his voice too much.

At the conclusion of the entertain-

EFFECT OF PROPAGANDA IN MAINE

Mr. John C. Freund,
Editor of MUSICAL AMERICA,
New York, N. Y.

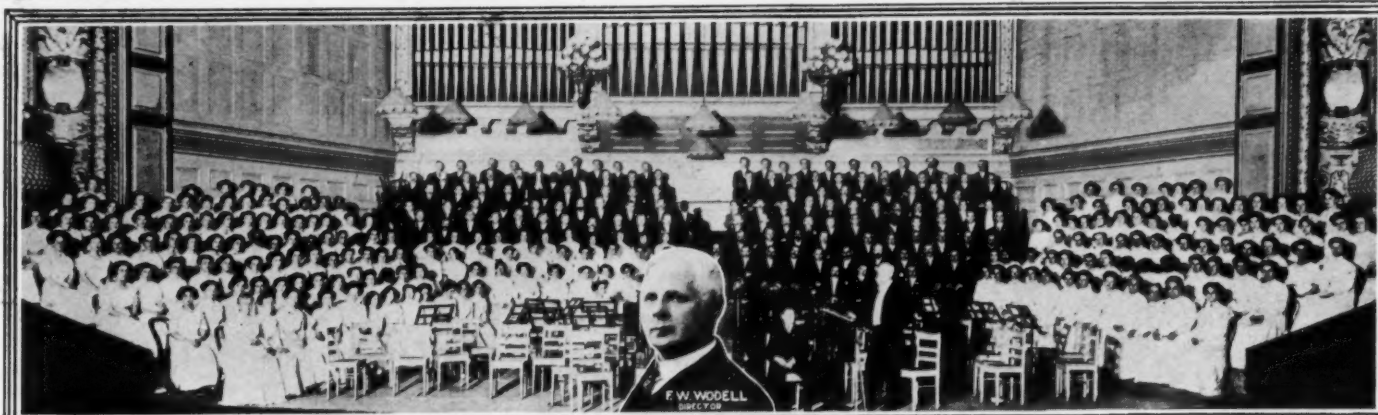
The Schumann Club at its annual business meeting on April 5 voted to express to Mr. Freund its deep appreciation of his recent visit to this city and of his addresses made while here, which have resulted not alone in the uniting of the various musical organizations of the city, but in the broadening and uplifting of our musical life. No finer address has ever been heard by the music-lovers here. The club extends to Mr. Freund its heartfelt thanks, with best wishes for the future success of the "Musical Independence of the United States."

FRANCES P. SIMPSON,
Corresponding Secretary,
Schumann Club.

Bangor, Maine.

[Continued on page 15]

WEAVER PIANO
ENDORSED BY SOLOISTS WITH
BOSTON PEOPLE'S CHORAL UNION
 IN
VERDI'S REQUIEM
SYMPHONY HALL, BOSTON, MASS., APRIL 30, 1916.



WILFRED GLENN BASSO

The wonderful development of volume and purity of tone in the bass, of the Weaver Piano is an inspiration to me. The middle and upper registers are clear and sympathetic and blend perfectly with this unusual bass. I congratulate you upon your artistic creation, the Weaver Piano.

Wilfred Glenn

MISS. HENRIETTE WAKEFIELD
CONTRALTO

I wish you continued success with the Weaver Piano which has come into great prominence because of its artistic worth. It possesses every attribute desired by the artist. Its vital, pulsing tone is beautifully fresh and pure.

Henriette Wakefield



JAMES HARROD TENOR

The Weaver Piano has a wealth of tone power. It matters not whether one requires extreme delicacy with clearness, or the thunderous tones of a climax with purity. The Weaver Piano responds, with a degree of perfection that I have never found in any other Piano.

James Harrod



ARTISTS UNDER CONCERT DIRECTION
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WEAVER PIANO COMPANY INC.
MANUFACTURERS **YORK, PA.**

WHITE BREAKFAST OF THE MUNDELL CHORAL CLUB

[Continued from page 13]

ment a large party remained for the dances that followed.

In a comprehensive report of the luncheon the Brooklyn *Daily Eagle* said: "Mr. Freund spoke eloquently on the question of American music." The *Eagle*, in reviewing the address, told how the editor of MUSICAL AMERICA had traveled far and wide in the West and had found the leading musical activities in the hands of women.

History of the Mundell Choral Club

The Mundell Choral Club of Brooklyn, M. Louise Mundell, director, which has just completed its second season, is the outgrowth of a smaller Choral Club formed by Miss Mundell six or seven years ago and composed entirely of her pupils. During the life of the earlier club concerts were given merely for charity. The work of the club having attracted the attention of musical critics it was suggested that it should be extended and its operations enlarged. Mrs. G. Reginald Crossley, who had just been invited to join the club, was especially

insistent in urging such a measure, and it was mainly as a result of her persuasion that a more aggressive and progressive policy was agreed upon.

Two years ago, accordingly, the club was reorganized under the name of Mundell Choral Club of Brooklyn. Miss Mundell, as its founder, naturally became musical director, and the following members composed the executive committee: Mrs. John J. Gillies, president; Mrs. G. Reginald Crossley, vice-president; Mrs. George Reichmann, second vice-president; Mrs. Charles T. Faber, treasurer; Ruth Hoogland, corresponding secretary; Mrs. Lucy Mallory La Forge, recording secretary.

The first concert, given in December, 1914, was a most encouraging beginning. The assisting artists were Reinold Werrenrath, baritone, and Annie Louise David, harpist, but then, as since, the main reliance of the club was on its own collection of pure, fresh voices. While, in the earlier club, the voices had been drawn entirely from Miss Mundell's pupils, this restriction had now been removed and, at the time of the first concert the choral members comprised fifty

picked and well trained female voices, whose work, under Miss Mundell's magic baton, received immediate and well earned recognition.

The second concert, held in April, 1915, was a further success, the club being at that time assisted by Nina Morgana, operatic soprano, and Rafael Diaz, tenor. The subscribing membership had now increased materially and the season closed with the election of officers to serve during the ensuing season. Mrs. G. Reginald Crossley was elected president, Mrs. George Reichmann, vice-president; Mrs. John J. Gillies, second vice-president. The officers succeeded themselves.

The season of 1915-1916 opened under most flattering auspices. The new president, who seems gifted with rare executive ability and whose spontaneous and persistent endeavor inspired her fellow officers, has won golden opinions and the confidence of the entire club. Before the first concert took place in December, 1915, the associate membership had increased 50 per cent. At this concert the choral members surpassed themselves. Miss Mundell's fine interpretation, her wonderful light and shade, her absolute control

of the voices seemed magical. There was a storm of applause after each number. At this concert Anna Fitzu, of the Metropolitan Opera Company, was the soloist. In February of the present year the club accepted an invitation from the Baptist Home and Orphanage to give a benefit concert for that worthy charity. It was held in the Grand Opera House of the Academy of Music, Brooklyn. This also was a notable triumph for Miss Mundell and afforded individual members of the club an opportunity to distinguish themselves. It was a matter of comment among the audience that a single club should contain so many charming soloists. The concluding concert of the season on April 5 took place, as usual, in the Grand Ballroom of the Hotel Bossert, with Hugh Allan, baritone, and Lucile Orelle, cellist, as the soloists. The previous successes were more than repeated. The club at this date has made a definite place for itself among the leading choral clubs of the city, and, with its present officers re-elected and under the continued able directorship of Miss Mundell, its future career seems abundantly assured.

THE PROPAGANDA IN KANSAS CITY

Musical Club Sponsors Address by Editor of "Musical America," Who Presents His Case for the City's Best Musical Interests—Daily Press Pays Tribute to John C. Freund's Work

KANSAS CITY, MO., April 26.—The Kansas City Musical Club is an organization of women which for the last sixteen years has fostered the interest of music by undertaking pioneer work in many ways and making every effort to develop the best in music in our city.

The club first assumed the managerial burden of bringing a series of artists here, for several seasons, and having served its purpose by creating this need, the club was glad to retire from this field in favor of Myrtle Irene Mitchell and Mr. and Mrs. W. A. Fritschy, the local managers.

The club next launched and managed successfully for two years the local Symphony Orchestra, which in turn was passed on for other hands to manage. Each season the club has given a carefully devised study-program by its 150 members. The Philanthropic Department has for several years given concerts throughout the city for the purpose of creating a better public taste for music of the best kinds. This season this department has had for its chairman Mrs. G. W. Fuller, with her competent committee, made up of Mesdames Ernest Smith, Clyde Hunt, E. E. Smith, Franklyn Murphy, C. S. Cravens, Clarence Quigley and Miss Blanche Best.

American Music Studied

American music has been the distinctive feature of the season's work. Programs of the highest order, entirely made up of music by American composers, have been given frequently at the high schools in the city. On the evening of the twenty-fourth this work was culminated by a brilliant, instructive and entertaining address, given by John C. Freund, editor of MUSICAL AMERICA, at the Atheneum Auditorium. For several seasons Mr. Freund has been accumulating friends throughout the Middle West through the medium of his newspaper, which is widely read throughout this territory. The event of his coming was one that was looked forward to with high expectation. As the date was Easter Monday, the local schools were not in session, so several thousand high school students who expected to hear Mr. Freund were deprived of this opportunity.

In spite of strong counter-attractions—a carnival and a number of social events—an audience representative of the best musical interests in the city attended the address.

Mrs. G. W. Fuller, who was introduced by Mrs. S. C. Gundlach, president of the musical club, then introduced Mr. Freund, and in the course of her remarks said: "John C. Freund, the distinguished editor of MUSICAL AMERICA, the unquestioned leading musical paper, has done more for the uplift of music in this country than any other living man. And he has done this unselfishly and at a time when he could have retired on his laurels."

In the course of his address Mr. Freund stated that he had visited Kansas City over forty years ago, and since



No. 1—Mrs. Raymond Havens, Incoming President of the Kansas City Musical Club; No. 2—Mrs. George W. Fuller, Chairman of the Philanthropic Department of the Club; No. 3, Mrs. S. C. Gundlach, Retiring President

that time on several occasions. The progress he had noted especially in the

last fifteen years, in the development of the city, in the park system, in the erection of a large number of notably beautiful homes, and particularly in the wonderful Union Depot, which could vie with anything else in the country, not excepting New York, gave evidences not only of substantial prosperity, but of considerable growth in culture. This was all the more noticeable as Kansas City had only been established since the Civil War. Even from the first it had been noted for the interest its citizens took in music, and the generous welcome it gave to the traveling artists and orchestras. It had been noted, too, as affording a fine market for the sale of pianos, organs and musical instruments and music of all kinds. It had also been noted for publishing newspapers, some of which had attained to national influence.

He spoke of the various musical organizations in the city, and paid a high tribute of praise to the interest the women were taking in fostering home talent.

Mr. Freund gave his speech with vigor and enthusiasm. His listeners were in deepest sympathy with his subject and his work; for two hours Mr. Freund held them spellbound. At the close it was necessary for Mr. Freund to bow his acknowledgment many times to the hearty applause. The audience finally gave him a rising vote of thanks by way of appreciation of his visit and for his splendid address.

The salient points which impressed the listeners are Mr. Freund's wide experience, his knowledge of his subject and his unbiased judgment. His intimate relation with musical conditions and events for the last forty years supplies him with convincing argument. So ingeniously and so well in sequence does he give the growth of music in our

GIDEON PLANS MUSIC TALKS

To Give Series in Boston, Malden and Lynn, Mass.

As a sequel to his five music talks in Lynn, Mass., and his twenty talks on symphony and opera for the Women's City Club of Boston, Henry Gideon announces for the season 1916-1917 a series of eight Saturday afternoon talks on symphony and opera—four in November and four in February. The specific topics will depend somewhat on the music current in Boston at the time.

A series of five talks to be given by Mr. Gideon in Malden, Mass., under the auspices of the Ladies' Auxiliary of the Universalist Church, is as follows:

"Folk Song, the Foundation of All Music," illustrated by Constance Ramsay Gideon; "The Old and the New in Opera," with a singer of operatic caliber; "The Meaning of the Symphony," with an orchestral player; "Classic Song," the program sung by a recognized artist; "The Music of the Russians," illustrated by a chorus of mixed voices.

The topics of Mr. Gideon's ten Wednes-

day morning talks to be given in Lynn beginning on Nov. 1 and ending April 18 are just announced:

Nov. 1, "Folk Song and Art Song"; Nov. 15, "Story of Worship Music"; Nov. 29, "Beginnings of Opera"; Dec. 13, "Wagner's 'Ring'"; Feb. 7, "French Opera of To-day"; Feb. 21, "Russian National Opera"; March 7, "Symphonic Form"; March 21, "The Symphonic Poem"; April 4, "The Ballet"; April 18, "American Music."

Recital for Illinois Chapter of National Association of Organists

CHICAGO, April 25.—Illinois Chapter of the National Association of Organists gave a dinner and recital last evening at St. Paul's Church. A feature of the meeting was the reading by William D. Armstrong of a paper outlining the history of the National Association and the remarkable advance in the organists' art made of late years in this country. The soloists were Irving C. Hancock, of Trinity, P. E. Church, who played Bach, Boellmann and Haydn numbers, and Carl Rupprecht, who was heard in compositions by Bonnet, Wesley and Elgar.

Comments of the Press in Kansas City

Kansas City Journal:

Now having acquired a fortune, fame and a secure standing in his profession, Mr. Freund is making an extended pilgrimage throughout the country, preaching the doctrine that America is as good as the best musically, and that this country should rid itself of the prejudice that exists against American-made musicians.

Kansas City Star:

Mr. Freund is the man who last year had the courage to defy any part of the civilized world to prove that it surpassed America in musical appreciation.

Kansas City Times:

What America wants, in the opinion of John C. Freund, veteran editor and founder of musical magazines, is a national change of heart in matters musical—less reverence for the stamp of foreign training and approval and more appreciation for the home manufactured art and reputation.

CHICAGO THE HOME OF MANY CHORUSES

Good Singing by Commonwealth Edison Society—Campanini's New Singers

Bureau of Musical America,
80 East Jackson Boulevard,
Chicago, April 29, 1916.

A SIGN of Chicago's musical growth is the large number of choral societies now flourishing in the city. The choral concert of the Commonwealth Edison Company in Orchestra Hall Wednesday night was characterized by good singing, although not on the plane of some of the professional choral concerts Chicago has recently heard. The male section was much larger than in most similar organizations, and consequently the singing was virile. The voices were young and fresh, the volume was good, and the ensemble gave reason for enjoyment, especially in "The Pilgrim and the Winds" and in Sullivan's "Madrigal" from "The Mikado." But the chorus is not as flexible as it will be with more practice. Mabel Corlew-Smith, Guy Webster and A. Ray Carpenter were the assisting artists. Alfred Wathal conducted.

Mr. Campanini has added Giulio Crimi, tenor, and Giacomo Rimini, baritone, to his list of opera stars for the season of 1916-1917. The list of artists engaged now includes Lucien Muratore, Charles Dalmore, Giulio Crimi, Octave Dua, Mary Garden, Geraldine Farrar, Maria Kousnezoff, Alice Zeppilli, Rosa Raisa, Olive Fremstad, Julia Claussen, Margaret Matzenauer, Marcel Journet and Hector Dufranne. Mr. Campanini has hopes of obtaining Titta Ruffo if the exigencies of war will permit the famous baritone to come to America. The Maestro will leave for Italy, May 8, on the Spanish liner Antonio Lopez, to engage an Italian conductor. He expects to announce the operatic repertory before he sails.

Frances Ingram, contralto; James Goddard, basso, and Mary Ann Kaufman, soprano, accompanied by Edgar Nelson, sang at the annual business

meeting of the Apollo Musical Club Monday. Miss Kaufman and Mr. Goddard sang Henschel's "Gondoliera" as a duet. Thomas G. McCulloch was elected president of the club.

Saturday morning "Hänsel und Gretel" was given under the auspices of the Chicago Musical College by the pupils of Adolph Muhlmann, the principal rôles being sung twice, by two sets of singers. May L. Edwards, Mrs. Pearl Williams, Regina Felsenthal, Gertrude Samuelson, Edwin Martin and Alice Gile sang the principal rôles in the opera. Arthur Herschmann, baritone of New York, was the guest artist.

"Rigoletto" was given in concert form this evening in Fullerton Hall, Art Institute, being the last of the opera evenings under the direction of Henriette Weber. Chamber music will be given in Fullerton Hall for several weeks. The soloists in "Rigoletto" were Mrs. Marjorie Dodge Warner, soprano; Mrs. Gilbert H. Wynekoop, contralto; Arthur Kraft, tenor, and Arthur Ranous, baritone.

Mrs. Fannie Bloomfield Zeisler, who recently concluded a concert tour through the South, gave her last "At Home" of the season Wednesday night. Among the prominent guests were Rosseter G. Cole, Henriot Levy, Leon Sametini, Rudolph Reuter, Myrtle Elvyn, Edward Collins, Mr. and Mrs. Howard Wells, Carol Robinson, Vida Llewellyn, Dr. Solomon, Mr. and Mrs. James G. MacDermid, Della Thal, Agnes Lapham and Margie A. McLeod. Hermann Beyer-Hane played several cello numbers, accompanied by Edward Collins; Mrs. Zeisler and Rudolph Reuter played a two piano concerto by Saint-Saëns; Mrs. MacDermid sang four numbers composed by her husband, who played her accompaniments.

FARNSWORTH WRIGHT.

SAENGER STUDIO MUSICALE

Ruth Livingston, Mr. Hand and Mr. Olshansky Heard to Advantage

On Tuesday afternoon, April 18, the last musicale-tea of the season was given at Oscar Saenger's studios. An interesting program was enjoyed by a brilliant audience. Ruth Livingston, a young girl who had never had a singing lesson prior to her first lesson with Mr. Saenger, only a year ago, sang before an audience for the first time on this occasion. She revealed a soprano voice of unusual quality, sweet, pure and flexible, and sang her coloratura work with ease.

John Hand, a tenor who is very well known in Salt Lake City as a vocal teacher, besides being the conductor of a large choral society, sang his numbers very artistically and gave a fine interpretation in the aria from "La Bohème." After his first group of songs, in response to a demand for an encore he sang "A Dream," by Bartlett.

Bernardo Olshansky, formerly a member of the National Opera Company of Montreal and the Boston Opera Company, aroused his hearers to the greatest pitch of enthusiasm with his ringing, big baritone voice of luscious quality and splendid interpretation of the arias from "Otello" and "Hamlet." Although he had just come from a two hours' rehearsal and had sung the two difficult arias, he graciously responded to insistent recalls and sang, in Russian, "The Night," by Tchaikowsky, with much pathos. The accompaniments were played beautifully by Emily Miller, Ethel Wenk and Mr. La Far Jensen.

Artistry of Christine Miller Conquers West Virginia Hearers

FAIRMONT, W. VA., April 26.—Long to be treasured in the memory of local music-lovers was the recital given in the Grand Theater last night by Christine Miller, contralto. This splendid American artist sang a charming program with abundant temperament. As for her voice, it is difficult to describe the various dramatic shadings which it took on. Although the program was lengthy, the audience requested additional numbers, and these were generously granted. Earl Mitchell accompanied Miss Miller capably. On the day preceding her appearance here, Miss Miller assisted the University Cadet Band in Morgantown, W. Va. From all reports, her success there equaled that achieved in Fairmont.

Yvonne de Tréville Having Life-Sized Portrait Painted

The well-known New York portrait-painter E. N. Hatch is at present at work on a life-size portrait of the coloratura soprano, Yvonne de Tréville. The singer is posed as though she had just stopped for a minute in the midst of a concert, with the song-manuscript still in her hand and the light of the footlights on her face and figure.

TRIBUTE of a GREAT ARTIST to a GREAT VOCAL TEACHER To ELLA BACKUS-BEHR from MERLE ALCOCK:



Photo by Kazanlian

"I consider Mme. Ella Backus-Behr to be one of America's greatest authorities on the singer's art. I owe to my several years of study with her much that has brought my success today, for she is a musician of the finest type. Mme Backus-Behr has been of inestimable assistance to me by introducing me and shaping my professional career."

□ □

A Letter from
Walter Damrosch:

Dec. 3, 1913.

My Dear Mrs. Behr:

The singing of Bechtel Alcock and of Merle Alcock gave me much pleasure. They both have lovely voices, a splendid delivery and a highly intelligent conception of music. I wish them much success.

Sincerely yours,
WALTER DAMROSCH.

Merle Alcock Contralto

For the last two years soloist with the N. Y. Symphony Orchestra; Soloist at leading Spring Festivals 1916; Fall Recital tour of 20 appearances; Soloist at Margaret Anglin's Greek Theater Productions, Berkeley, Cal.

Mme. Ella Backus-Behr

(Mme. Backus-Behr will accept a few pupils at Hyannis, Cape Cod, from July 1 to Sept. 30)

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Soloist, San Francisco Symphony Orchestra, San Francisco, Cal.
Recital, Los Angeles, Cal.
Recital, Riverside, Cal.
Recital, San Diego, Cal.
Recital, San Francisco, Cal.
Recital, with Mrs. H. H. A. Beach, Kansas City, Mo.
Recital, Columbia, Mo.
Recital, Peoria, Ill.
Soloist, Rubinstein Club, New York City.
Soloist, Mt. Roubidoux Celebration, Riverside, Cal.
Soloist, Los Angeles Symphony Orchestra, Riverside, Cal.
Six performances "Fairylend" Los Angeles, Cal.
Soloist, Saengerfest, Los Angeles, Cal.
Soloist, Beethoven Festival, San Francisco, Cal.
Recital, St. Joseph's Hospital Benefit, Chicago.
Recital, with Amato, Columbus, Ohio.
Recital, St. Louis, Mo.
Soloist, Chicago Symphony Orchestra, Cleveland, Ohio.
Recital, Evanston, Ill.
Recital, with Kreisler, Jersey City, N. J.
Recital, Copley Plaza, Boston, Mass.
Soloist, New York Arlon, New York.
Recital, with Mrs. H. H. A. Beach, Pittsburgh, Pa.
Recital, with Mrs. H. H. A. Beach, Sewickley, Pa.
Recital, Dubuque, Ia.
Soloist, New Haven Symphony Orchestra, New Haven, Conn.
Soloist, New York Philharmonic, New York.
Recital, Detroit, Mich.
Recital, Springfield, Ohio.
Soloist, Mid Winter Festival, San Antonio, Texas.
Soloist, St. Louis Symphony Orchestra, St. Louis, Mo.
Soloist, Denver Philharmonic Orchestra, Denver, Colo.
Soloist, Chicago Symphony Orchestra, Chicago.
Recital, New York City.
Recital, Hot Springs, Va.
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WHAT DID THE DEAD SEA DIE OF?

It Was a Case of Everything Coming in and Nothing Going Out, Quotes Carl M. Roeder, in Explaining Why Music Students Should Be Given Opportunities for Public Disclosure of Their Attainments—Questions of Rhythm, Legato and Memorizing as They Have Presented Themselves to This Piano Master

By HARRIETTE BROWER

IN the midst of Carl Roeder's busy and productive season, he has found time to institute a series of studio recitals. His advanced students are giving a set of piano recitals at the Wanamaker Auditorium, and on these programs are representative works by Schumann, Chopin, Liszt, Debussy, MacDowell, etc., besides various concertos, including those of Mendelssohn, Schumann, Saint-Saëns, Tchaikowsky and Liszt's Hungarian Fantasia.

Mr. Roeder thoroughly believes in giving pupils who are qualified an opportunity to play before others. "To be successful in any career," he says, "three things are necessary—equipment, opportunity, courage. How much of the latter is needed, all pianists will testify. These recitals assist in developing the self-mastery needed for an artistic career. To quote a well established principle of pedagogy, 'there is no impression without expression.' All life teaches this. 'Father, what did the Dead Sea die of?' asked the boy; the answer sums up the whole matter: 'It was a case of everything coming in and nothing going out.'

The Necessary Equipment

"As to equipment, of course, the technical side is of first importance. The piano is essentially a mechanical instrument and its mastery is largely a matter of control of and skill in the manipulation of arms, wrists and fingers. The quality of tone is a vital consideration. First it must be round and full. This can only result if weight is the primary element; therefore, relaxation and balance are fundamental. After the hand is formed and solidified the touch should be made direct and positive. So to arm-freedom we add pressure or energy for different degrees of power and varying tints of color. Then comes elasticity for keenness of attack, release and accent; then chords, trill, scale, arpeggios and octaves are developed from simplest form to highest velocity."

"Do you advocate the old-school finger independence?" he was asked.

"Positively not. In this day we are beginning to realize that the word 'independence' has been overworked. In fact, it is a misnomer, for there is no such thing in the universe as independence. And in piano playing, as in everything else in this world, co-operation and co-ordination are essential to one's technical well-being. The finger cannot say to the hand, the hand to the arm, nor the arm to the body, 'I have no need of thee.'

Question of Rhythm

"The next matter for attention is rhythm. Von Bülow said: 'In the beginning was rhythm.' As soon as the mechanical apparatus is under control, I aim to establish a well defined rhythmic consciousness. A noted American is quoted as saying: 'The lowest order of



Carl M. Roeder, Pianist and Teacher of Piano, of New York

music is that which appeals to the feet.' But I contend that no music can reach either the head or the heart which does not first appeal to the feet. The throb and pulse of music is the manifestation of its life. The whole universe is under the sway of rhythm, and its absence from a musical performance calls to mind the boy's composition on salt: 'Salt is the stuff that makes potatoes taste bad if you don't put any in!' Therefore, I incorporate pulse, accent and rhythm into every technical exercise I give."

"Do you use the metronome to form this idea of rhythm?"

"No; I use the metronome to measure speed and work up velocity, but it cannot establish rhythmic consciousness; no external device can do that."

Development of Legato

"The next step is the development of a perfect *legato*, the effect of continuity produced by one tone being merged into the next. There are various modifications of *legato*, but the main thing is to get the idea of tone connection and relation fixed in the player's mind and practice; to put fluidity into a group of

tones, a scale passage, arpeggio or a chord progression. This leads us to form in movement, to the design or pattern of figure or phrase; to shaping a passage by means of varying degrees of power, setting forth the ebb and flow of the musical currents, putting in the high lights of climaxes; in a word, adjusting what the painter calls 'values.'

"Hofmann has recently said that some players are able to improvise the expression of a piece as they go along. If he is a Josef Hofmann, he can do this. But the player should not attempt it until he has, through years of discipline and study, arrived at artistic stature and is able to give his fancy free rein without doing violence to the spirit of the composition and to its structural symmetry. Many who want to 'play as they feel' are like the colored preacher, who, when asked why he preached *ex tempore*, explained: 'You see, if I write out my sermons, den de debil knows all about it, an' poisons de minds ob de congregation against it; but now, when I preach, de Lawd only knows what I'm a'go'in' to say!' From that kind of spontaneous interpretation only the thorough-going teacher can deliver us."

Memorizing

"How do you teach memorizing?"

"I do not teach it, I require it. Memorizing is merely a matter of correct practice, the elements of which are accuracy, concentration and drill. In the study of a composition, if the work is done thoughtfully, it is being absorbed by the system, so to say, through the visual, aural and muscular agencies, and when assimilated in that way is necessarily memorized. If not completely mastered, it is not fit to be played either with or without notes. Slipshod reading—which does not take account of correct notes, time, fingering and phrasing—and loose thinking, are the chief obstacles to memorizing. Many players overlook the mental side altogether, and leave the fingers to 'get the habit' by themselves. As Tobias Matthay puts it in his admirable book, *Musical Interpretation* (which, by the way, every progressive teacher should read), 'The mistaken desideratum with which the student starts work is just this: It seems to him the ideal state would be to do without thinking!'"

"I suppose every teacher of advanced pupils gets many who, having taken lessons for years, are woefully lacking in elementary things. They have been rushed over the early stages with all the emphasis placed on learning to read quickly, to the neglect of primary matters. Such cases are difficult to handle and oftentimes impossible. For their idea is to have 'finishing lessons,' and it takes but a few lessons literally to finish them, for they cannot bring themselves to do the careful, thorough work necessary to establish a real basis for pianistic attainment."

What the Teacher Needs

"What, in your opinion, are some of the most important qualities needed by a teacher?" Mr. Roeder was asked.

"Well, there are quite a number, but the greatest of them is 'watchful waiting.' We talk about the perverseness of inanimate things, but it does not begin to compare with the perverseness of human beings. When Michael Angelo said: 'There's an angel in that stone,' he had an easy job to chisel it out. But the teacher whose aim it is to 'bring out' of the average pupil of to-day artistic idealism, needs an unlimited supply of patience, fortitude and tact."

"Then, again, sympathy is an indispensable factor. The teacher who mounts the didactic pedestal will have to 'get off his perch' if he is to be an educational influence in the life of his pupil. Huneke tells how uncomfortable he felt when he first heard Rosenthal play; but when that master made a slip and played a few wrong notes, he heaved a sigh of relief and exclaimed, 'Thank God, he's

human!' It takes a genuine human being to awaken and hold the interest and confidence of his pupils. I suppose every worthy teacher desires to be like Goldsmith's village preacher, who

"...tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way."

"We need to recognize the fact that every pupil lives in a universe all his own, and the teacher's privilege is, by sympathetic understanding, to enter that universe, to enlarge its borders and extend its sweep."

Use of Modern Music

"How do you feel in regard to modern piano music; do you use much of it with your pupils?"

"To some extent, of course; but I am rather conservative in my ideas. I think the student should become familiar with the standard literature, in order to have something to build upon, before yielding too much to the dissonant fancies of to-day."

"This does not mean that I disapprove of dissonance, but only that I do not want it merely for its own sake, but for what it may express. It must have a reason for existing, and not be merely a striking out anywhere, to hit all manner of discords."

"There are those who do not wish the composer to permit them to anticipate anything; they want to be constantly surprised; they revel in dissonance, and find a symphony by Mozart, or even a Chopin fantasia banal. I do not favor anarchy in art—for that is what this amounts to. Do you happen to know a Sonata by Busoni? It is written without time—or key signature. I suppose he wanted to show what anarchy would lead to, and was having his little jest in his way. This work, compared with some of the futurist fomentations we have nowadays, is almost naive. Of course, things do not always go smoothly in every day life; each day has its moments of excitement, when forces clash against each other. Only by dissonance can these states of feeling be expressed in music, and such use of them is effective and legitimate. With the ultra-moderns it would seem to be either a reversion to the standards of savagery, or 'much learning hath made them mad!'"

ORNSTEIN IN RECITAL

Vera Barstow Assists and Plays Pianist's "Impressions" Dedicated to Her

Leo Ornstein gave a recital at the MacDowell Club, New York, on Tuesday evening of last week, assisted by Vera Barstow, the young violinist. The principal numbers of the program were Mr. Ornstein's own Sonata, for violin and piano, Op. 26, and three "Impressions" for violin, none of them previously played in New York. But there were also works by Debussy, Novak, Ravel and Scott, as well as the pianist's own "A la Chinoise" and "Three Moods."

Mr. Ornstein's playing and his music were much applauded by the large and highly interested audience, which found much in the new sonata and violin "Impressions" to engage its fancy. The last named are respectively entitled "Olga," "Natascha" and "Sonja" and the first of them is dedicated to Miss Barstow. She played them and the Sonata with splendid artistic finish, lovely tone and technical effect.

Westford, Mass., Club Hears Platt Works Given by Composer

WESTFORD, MASS., April 22.—The music department of the Tadmuck Club of this city offered a delightful entertainment recently in the program of compositions of Richard Platt of Boston, given by Mr. Platt and Harrison Keller, violinist. A piano Suite in D Major, a Chanson, a unique composition named "The Gulls," a Nocturne and a Valse de Ballet were given by the composer, the offerings showing marked originality of theme and a fine sense of harmonic values. A Romanza for violin was admirably played by Mr. Keller, who was later heard with the composer in a Sonata in B Major for violin and piano, which will have its first formal presentation in Boston on May 1. It proved the most serious work on the program.

Mrs. George McManus and Edna Frandini, sopranos, and Adolfe Coppola, baritone, were soloists in a recent concert at the Théâtre Français, New York.

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Munich, March 18, 1916

FOUR years ago Giacinta della Rocca, who, in spite of her mellifluous Italian name is an American, a native of New Jersey, came to Munich. Although the woods hereabouts are full of violinists, by dint of talent and industry our young countrywoman soon found her services in constant demand, both as teacher and soloist, as well as in connection with chamber music concerts. Miss della Rocca is also a capable performer on the viola, the value of which as a solo instrument she thinks is greatly underrated. Having the courage of her opinions, she gave a recital last Saturday evening at the Bayerische Hof, which attracted a large audience. Her selections for viola and piano were: Sonata Op. 10, Alexander Winkler; Schumann's "Fairy Pictures," Op. 113, and Brahms's Sonata in F Minor.

I cannot share Miss della Rocca's enthusiasm for the viola and, before the evening was half over, a feeling of monotony overcame me, so that I skipped the last number. This, however, did not prevent me from recognizing the lady's entire absorption in her tasks, the great proficiency with which they were accomplished, or the excellent assistance afforded her by Hermann Zilcher, an admirable pianist, whose only fault is that his temperament sometimes gets the upper hand, so that the balance between the two players was not always properly maintained.

* * *

Fritz Kreisler continues to think of his suffering colleagues in Germany and Austria, as the following letter, printed in the Munich *Neueste Nachrichten*, of the 4th inst. proves:

"Dear Mr. Editor: On the 9th of February the sum of one thousand marks was again transmitted to you, which, in accordance with the wish expressed in my last letter, is to be used for the benefit of Munich musicians in distress. Just as soon as it is possible for me to do so, I will forward further contributions.

"Expressing my grateful thanks for your kind assistance and co-operation, I remain yours very truly,
"FRITZ KREISLER."

The distress prevailing among local musicians, especially instrumental performers, is on the increase, and makes doubly welcome Mr. Kreisler's generous gifts. A concert having the same end in view, more particularly in reference to the war relief fund of the Tonkünstler Verein was given a few days ago by a trio consisting of Bruno Walter (piano), Alexander Petschnikoff (violin) and Johannes Hegár (cello). These men, particularly the conductor, are very hard-worked and could not have had much time to rehearse. It was remarkable, therefore, with what unanimity and finish they performed Mendelssohn's Trio in C Minor, Op. 66, and Schubert's in B Minor, Op. 99. That the tonal beauty accompanying their task was out of the ordinary, goes without saying. The famous conductor appeared also as a composer with four charming songs to poems by Suderman, Storm and Eichendorff. They were sung to the great delight of the audience by Fräulein Ivogün, who also sang two *lieder* by Hans Pfitzner.

* * *

The vocal exhibitions of students do not as a rule appeal to the present writer, but when I read the other day the announcement that Frau Professor Jaeger-Iczek would exhibit the results of her training to be shown in the singing of Else Decher, Alice Rau, Josefa Kruis and Gertrud Wieneke-Drummond, I at once procured a ticket. I remembered Mrs. Jaeger's work in connection with Conried's Opera School and the school formerly conducted by her in Brooklyn. For the last two years, she has resided in this city, notwithstanding abnormal conditions, her time has been fully taken up. As to the singing of the young women above mentioned, it may truthfully be said, that, with one exception there was no suggestion whatever of amateurishness. In tone-production, phrasing and particularly diction, they exhibited most agreeably the advantages of the method used by artists like Hermine Bosetti (Munich) and Alfred Piccaver (Vienna). A prominent position on the program was as-

signed to a duet and nine songs by the American composer Eugene Haile.

Frau Cahier, who is soon to take up her permanent residence in Berlin, has recently favored Munich audiences with her *Carmen* and her *Amneris*. The local scribes have nothing but praise for the erstwhile American prima-donna, and their encomiums contrast strangely with the adverse comments indulged in by the New York critics, when the artist appeared at the Metropolitan four years ago. But she may console herself with the fact that her operatic appearances throughout Germany invariably signify very large audiences, abundant applause and extraordinary increases in the box-office receipts.

A singer seventy-six years of age and still capable of giving pleasure is, I maintain, a phenomenon. Strolling about Schwabing recently, I encountered Christian Fritsch, who at one time sang tenor in the choir of Temple Emanu El and the Fifth Avenue Baptist Church. He is marvelously well preserved and, more wonderful still, his voice has retained a great deal of its power and beauty. Always a fine musician it was also a treat to listen to the veteran perform some piano pieces by MacDowell, a composer whom he holds in great admiration. Mr. Fritsch divides his time between Elizabeth, N. J., Darmstadt and Munich. I am surprised that his name did not figure on Pitts Sanborn's list of artists not engaged at the Metropolitan.

JACQUES MAYER.

GIVE MUSIC AT CULT MEETING

Rudolf Ganz, Boris Hambourg and David Hochstein in Program

The Humanitarian Cult held its last meeting of the season at Carnegie Hall on Wednesday evening, April 26, before an audience that completely filled the hall. Ruth Helen Davis read one of the poems of Ella Wheeler Wilcox. David Hochstein, violinist; Boris Hambourg, cellist, and Rudolf Ganz, pianist, furnished the musical part of the program. Mr. Hochstein played a Chopin Nocturne, Two Waltzes of Brahms and the "Rapsodia Piemontese" of Sinigaglia. His

intonation was faultless, his bowing sure, and his style artistic and musicianly. Francis Moore played his accompaniments in place of Max Liebling.

Mr. Hambourg's numbers were an "Elégie" of Fauré, a "Serenade Espagnole" of Glazounov, and Popper's "Elfen-tanz." His playing was especially notable for its smoothness and sympathetic quality. Mr. Ganz was heard in a Nocturne and Waltz of Chopin, and Liszt's "Petrarca Sonnet" in A Flat and "Rakoczy March." The "Rakoczy March" played with fine rhythmic sense and plenty of spirit, won favor with the audience, and Mr. Ganz was most cordially applauded.

Addresses were made by George Gordon Battle and Mischa Appelbaum, the founder of the cult. H. B.

The Hindu stringed instrument called the vina is described by Homer Croy in *Leslie's Weekly*. "It looks," says the humorist, "as if it had originally been intended for a carpet stretcher, but had fallen into the hands of a musically inclined person who had borrowed a couple of piano wires and was determined to lower rents."



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Church of Which Her Father
Is a Member

DENVER, April 15.—Among the recent musical events which have held interest was a song recital by Myrna Sharlow, the young soprano of the Chicago Opera Company. Miss Sharlow, whose father is a member of Asbury M. E. Church of this city, gave her recital in that edifice, out of compliment to him. Miss Sharlow gave pleasure to a good many people who are not habitual concert-goers, and to some of the musical enthusiasts who made the pilgrimage to the North Side. Miss Sharlow further attested her kindly nature by singing for the patients at Agnes Memorial (tubercular) Hospital one evening during her Denver visit. Her fresh, vital voice was gratefully heard. In her recital she was assisted by Frederick E. Tillotson, accompanist; Anthony S. Lohmann, violinist, and M. Alice Hopkins, organist.

The Men's Glee Club of the State Agricultural College at Fort Collins, under the skilful direction of Alexander Emslie, gave a concert of more than usual excellence here a few evenings ago. With only average material, Prof. Emslie achieved artistic results.

The Ladies' Choral Club of the Woman's Club gave its third concert last evening, under the direction of Frederick Schweikher. The club numbers about forty-five voices, and Mr. Schweikher, with his sound musicianship, achieved excellent results. The soloists were Laura Newell, harpist; Elizabeth Dodge, soprano; Isadore Leibovitz, violinist, and Simon Breyn, pianist. Mention must be made of Hazel Fryer, accompanist for the Choral Club, who played effectively and entirely from memory. J. C. W.

Chorus to Sing Reed Miller's Setting of
Timrod's "Carolina"

At the meeting of the State Federation of Women's Club in Anderson, S. C., on May 9, Reed Miller, the favorite tenor, will conduct a large chorus in his setting of Henry Timrod's "Carolina," the words of which have been adopted by South Carolina's State Legislature. Mr. Miller, himself a Carolinian, has turned forth a stirring setting of these fine words. It is charged with martial spirit.

TRUMPET QUARTET IS LATEST AUXILIARY FOR ORATORIO



Members of the Edna White Trumpet Quartet Which Has Actively Entered the
Concert Field

THREE engagements within a week will be filled early in May by a unique organization which has appeared several times recently with much success in New York—the Edna White Trumpet Quartet. Although for several seasons the quartet has been doing public work, it was not until this year that the members felt themselves ready to accept larger engagements or to give recitals,

owing to the limited number of compositions suitable for such an organization.

Now, however, according to Miss White, they have made adaptations of several of the important oratorios and orchestral compositions. A novel purpose of this quartet is to give oratorio performances in churches with soloists, of course, but Miss White claims that the quartet can adequately take the place of an orchestra.

The tone produced by the quartet is said to resemble the tone of an organ in quality.

The personnel is made up of Edna White, Louise Gura, Erminie Kahn and Christine Mellor. Since their return from the San Francisco Exposition the young women have had an extremely active season, among their most recent appearances being a benefit concert for the Scandinavians at Carnegie Hall, where they were heard to excellent advantage. On May 6 they will again appear at Carnegie Hall, and on May 7 at City Hall, New York. On May 9 they are engaged to play at Washington, D. C.

Enthusiasm for Artists at Bramhall
Musical

Mrs. A. D. Bramhall, at her "Sherry Musical" on April 22, offered an unusual treat in presenting three distinguished artists in Germaine Schnitzer, Anna Fitzu and David Bispham on one program. Miss Schnitzer created the same enthusiasm which she has aroused at all her previous appearances and was called again and again to the platform. Miss Fitzu likewise had unusual success, and Mr. Bispham, in characteristic performances, gave great pleasure to his hearers.

DONNA EASLEY AGAIN APPEARS IN RECITAL

Singer's Program Includes Two
Songs by Her Accompanist
Mr. Pasternack

Donna Easley, the young American soprano, who appeared with success in New York during the season before last, was heard once more in recital at the Princess Theater, on April 27. Miss Easley revealed anew the charms of voice and person for which she had been previously commended. Her lyric soprano has the good qualities of freshness and purity, and she is able to produce high *forte* tones with thrilling effect.

One song which the singer delivered with this rousing animation was the "Roses" of her accompanist, Josef Pasternack, which was re-demanded. Mr. Pasternack was also represented by a "Madrigal," for which he had provided a harmonically interesting piano part. The soprano was warmly applauded for her singing of two arias, the Mozart "Deh vieni non tardar" and an air from Donizetti's "Anna Bolena." Miss Easley sang with unction the Erich Wolf "Ein Solcher ist mein Freund."

Her American offerings were Edward Horsman's "Thus Wisdom Sings" and "Songs of Joy," by R. Huntington Woodman. At the close the audience remained for an extra. Two processions of the girl ushers were required to carry the floral tributes to the footlights.

Mr. Pasternack accompanied with all due discretion. K. S. C.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

ARTHUR HARTMANN has contributed to the "Ditson Edition" a set of "Six Pieces for Violin and Piano in the First Position" which must be ranked as the finest examples of original music within simple technical limitations that we have seen in a long time. This ability to write individual music, without calling into play technical difficulties, is given only to a few, and Mr. Hartmann proves that he is one of these few. For only too often is poverty of ideas covered over with verbiage.

The pieces are a delightful "Swing Song" in A major, "Indian Summer," a slow movement in D minor; "The Love Letter," a short piece in F major; a Waltz in A major, a Caprice in the same key and a "Dance of the Aborigines" in D minor. The reviewer can but compliment Mr. Hartmann on the entire set and single out for especial praise "Indian Summer." This is one of the most inspired short pieces for the violin that we have seen recently, and one of Mr. Hartmann's best productions. It may be played in the first position, but, like several of the others, will be taken out of the set by concert artists and performed in recital. No matter whether he confines himself to a violin part within the boundary lines of the first position or not, Mr. Hartmann never stills his intensely keen harmonic sense. In these pieces, as in all the Hartmann music we know, there is marked harmonic originality.

A set of "Creole Sketches" for the piano by Cedric W. Lemont is issued by the Ditsons in a wholly pleasing edition, decorated with graceful illustrations. Mr. Lemont's pieces are attractive and valuable for teaching, for they are thoroughly musical and withal characteristic of their titles. Some of them are "Creole Croon," "Magnolia Bloom," "Cotton Pickers," "A Drowsy Afternoon." Mr. Lemont will undoubtedly be surprised at having his attention called to the fact that the first two measures of the melody of his "Creole Croon," beginning with the fifth measure, are virtually, note for note, the same as the "Buona Notte" movement of Ethelbert Nevin's Suite, "A Day in Venice." The "rag-time" syncopation disguises it a bit, but not completely.

There is a Mass in F for the Catholic Church service by Théodor von La Hache, edited and arranged by Eduardo Marzo to conform with the "Motu Proprio" of Pope Pius X.

HARRY T. BURLEIGH'S arrangements of three negro spirituals for four-part chorus of mixed voices unaccompanied are by far the most interesting things in the new Schirmer output.† Mr. Burleigh did a set of these a few years ago which were roundly praised in this journal. This set is, if anything, finer. No one can examine "Father Abraham," "So Sad"—a tremendous melody, harmonized as if the harmonies were born with it!—and "Didn't My Lord Deliver Daniel?" without feeling grateful that we have an H. T. Burleigh who can harmonize these tunes as no one else living. They will make a splendid group on the programs of choral societies throughout the country.

Homer N. Bartlett has written a new "Easter Melody" for the organ that shows his skilled hand favorably. For

piano there is "The Open Road," subtitled "a brilliant intermezzo," by Fred-eric Ayres, a piece that has a middle section, *Andante con moto* of real beauty, compared with which its opening *Allegro* sounds trivial.

Mana Zucca is represented by a Valse Brillante, which must be reckoned one of the best of new *salon* piano pieces. Miss Zucca writes for the piano with superlative taste—she began her career as a pianist, it may be recalled—and her ideas, though not profound (one would hardly desire them to be in a Valse Brillante!), are engaging, as are her harmonies.

For the voice we find "The Goddess in the Garden," by the late Enrique Granados, dedicated to John McCormack. It is difficult to speak of this song at the present time, when its composer has been so tragically lost to us; let it suffice then to record that it is unimportant as an addition to song literature. Two songs from Horatio Parker's opera "Fairyland" are issued in sheet form. There is "The Rose Song," for tenor, and "In a Garden," for soprano. Both are beautiful examples of Dr. Parker in a lyrical mood—rich in melody and harmony. They are effective, even with piano accompaniment, and should be studied by concert-singers, that they may replace some of their hackneyed numbers with this new, vital music.

Henry Hadley has written a beautiful song, strongly Tchaikowskyan in feeling, in "Doushka." Frank Bibb's "A Rondel of Spring," sung frequently by Oscar Seagle, is the best spring song produced in a long time. Mr. Bibb has gotten away from the conventional and the result is a bright, ecstatic song, full of life and spirit and adorned with interesting harmonic touches.

Two sacred issues are Mark Andrews's finely conceived setting of "Come, Ye Disconsolate" for a medium voice, dedicated to Mary Jordan, and Carl Deis's arrangement of the famous Bach air from the Suite in D as "Hark, All Ye Who Bear a Yoke," the text by Dr. Julian W. Brandeis. On first thought it may seem a bit strange to find this air, which is known wholly as an instrumental number, set for the voice; but when one comes to consider that its style is akin to much that Bach and Handel wrote for the voice it may be readily understood why Mr. Deis made the arrangement. The text is good and the accents have been looked after with care and discretion. Mr. Deis has further marked the breathing, so that singers will be aided in managing the long phrases. It is published in A major for high voice and in D major for low voice.

THE house of Huntzinger & Dilworth, New York, offers three works for chorus of women's voices and one for male voices.‡ For women's voices we find, for three-part chorus, Carl Hahn's

†"FATHER ABRAHAM," "SO SAD," "DIDN'T MY LORD DELIVER DANIEL?" Negro Spirituals Arranged for Four-Part Unaccompanied Mixed Chorus by Harry T. Burleigh. Price, 8 cents net each, the first two, 12 cents net, the third, "EASTER MELODY," for the Organ. By Homer N. Bartlett, Op. 268. Price, 75 cents. "THE OPEN ROAD," for the Piano. By Frederic Ayres, Op. 11. Price, \$1. "Valse Brillante," for the Piano. By Mana Zucca, Op. 20. Price, 75 cents. "THE GODDESS IN THE GARDEN," Song by Enrique Granados. Price, 60 cents. "THE ROSE SONG," for a Tenor Voice, with Piano Accompaniment. "IN A GARDEN," for a Soprano Voice with Piano Accompaniment. By Horatio Parker. Price, 60 cents each. "DOUSHKA," Song by Henry Hadley, Op. 72, No. 4. Price, 50 cents. "A RONDEL OF SPRING," Song for a High Voice with Piano Accompaniment. By Frank Bibb. Price, 60 cents. "COME, YE DISCONSOLATE," Sacred Song for a Medium Voice with Organ Accompaniment. By Mark Andrews. Price, 60 cents. "HARK, ALL YE WHO BEAR A YOKE," Sacred Song. Adapted from the Famous Bach Air by Carl Deis. Price, 50 cents. New York and London: G. Schirmer.

"Mister Mockin' Bird," a setting of a Frank L. Stanton poem, and Lucien G. Chaffin's arrangement of Poldini's "The Dancing Doll." Mr. Hahn's piece is attractive and reveals the composer's good knowledge of his medium; there is much negro color in it, obtained by use of the pentatonic scale. Mr. Chaffin has made his arrangement in his usual musicianly manner, handling this popular piano solo with much taste in the transcription. The text has been artistically devised by Frederick H. Martens.

A single issue for unaccompanied four-part chorus is Franklin Riker's "A Troll Song." It will arouse considerable discussion, for Mr. Riker has allowed himself the greatest liberty in writing for the voices. Its modernity consists in a generous use of augmented triads in sequence, and blunt open fifths between first and second sopranos *fortissimo*. Daring as it is and taxing as it must prove to sing, it is refreshing to find a composer who writes something that is not a lullaby, nor a barcarolle for women's voices, since these constitute almost eighty per cent of female chorus literature.

For male chorus, Carl Hahn has made a setting of John Reed's "Deep-Water Song," which may be sung with piano accompaniment or unaccompanied, according to the preference of the conductor. It is a rousing song, brisk and merry in character and well calculated to win the approval of glee clubs of the various colleges. There is a fine *Andante* in C minor, which is the most interesting portion of it.

A SETTING of Heine's poem, "Am Meer," to an English version, "By the Sea," composed as a song with piano accompaniment by Winifred E. Moore proves to be a melodic piece, of natural and unaffected tendencies.§ It says nothing new, nor does it attempt to. Miss Moore should be advised in future, however, to compose music to poems that have not been done so supremely well before by master-composers. It is doubtful whether there is a composer living to-day who can set "Am Meer" even one quarter as well as Franz Schubert did.

RICHARD KEYS BIGGS, the gifted concert organist, has made three admirable organ transcriptions which are published by the house of J. Fischer & Bro., New York.¶ There is an Elegy by Grieg, which is very effective on the organ; an Arabesque by Karganoff and a most happily contrived transcription of the Prelude to Verdi's "La Traviata." The last-named is so splendidly written that the present reviewer would not be surprised if it were suddenly made part and parcel of organ recital programs. Mr. Biggs has handled it simply, yet with understanding, and deserves much praise.

LEOPOLD GODOWSKY'S "Larghetto to Lamentoso" for the violin, which Fritz Kreisler has been playing in his recitals this season, is now published by Carl Fischer, New York. It is a superb short movement in B minor in the old style—à la Bach, if you please—yet modern in spirit as regards its harmonies.

The movement is really an episode (the most interesting episode) of Mr.

‡"MISTER MOCKIN' BIRD," for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Carl Hahn. Price, 10 cents net. "THE DANCING DOLL," by Edward Poldini. Arranged for Three-Part Chorus of Women's Voices with Piano Accompaniment by Lucien G. Chaffin. Price, 12 cents net. "A TROLL SONG," for Four-Part Unaccompanied Chorus of Women's Voices. By Franklin Riker. Price, 15 cents net. "DEEP-WATER SONG," for Male Chorus with (or without) Piano Accompaniment. By Carl Hahn. Price, 15 cents net. New York: Huntzinger & Dilworth.

§"BY THE SEA." Song for a Medium Voice with Piano Accompaniment. By Winifred E. Moore. Price, 25 cents. Erie, Pa.: The Erie Conservatory of Music.

¶ELEGY (Grieg), ARABESQUE (Karganoff), PRELUDE TO "LA TRAVIATA" (Verdi). Transcribed for the Organ by Richard Keys Biggs. Price, 40 cents each the first two, 50 cents the third. New York: J. Fischer & Bro.

Godowsky's long piano sonata. Polyphonically engaging it makes a most attractive piece for violin with piano accompaniment. The violin part has been fingered and phrased in an exemplary manner by Mr. Kreisler. The composer has inscribed the piece to Mr. and Mrs. Kreisler.

Another violin issue of this house is Earl R. Drake's "An Alpine Farewell," dedicated to Maud Powell. It is a conventional piece, written with the violin well in mind. Its melodies are real Tyrolean ones and it is put together as Vieuxtemps might have done it. A. W. K.

OPUS Fifty-two of René L. Becker, published by G. Schirmer, consists of a dozen piano pieces in the elementary grades. By calling them "Scenes from Childhood" Mr. Becker invites the risk of comparison with Schumann's gems. As a matter of fact, there can be no comparison; those now under consideration are quite frankly teaching pieces. In such a category they have an excellent position. The workmanship is unerring, the musical content worthy of respect. None of them is difficult but some are far simpler than others. The melodies are transparent and justly balanced, the phrasing and figuration easily the work of a real musician. The harmonization, too, is far from mediocre. Here are the separate titles:

"The Village Inn," "Meadow Waltz," "Waterlily Gavotte," "German Folksong," "Soldiers' March," "Mignonette," "Little Race-Horse," "Forest Dance," "White Rose Waltz," "Landler," "Alsatian Folksong," "Springtime Dance."

‡LARGHETTO LAMENTOSO. For the Violin with Piano Accompaniment. By Leopold Godowsky. Price, 50 cents net. "AN ALPINE FAREWELL." For the Violin with Piano Accompaniment. By Earl R. Drake. Price, 60 cents. New York: Carl Fischer.

‡SCENES FROM CHILDHOOD. Twelve Elementary Grade Pieces for Piano. By René L. Becker, Op. 52. Price, "White Rose Waltz," 25 cents; the remainder, 40 cents each. New York: G. Schirmer.

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RICH TREASURE IN THE SONGS OF IRELAND

THE American mind is a peculiar one, without intending to be in any way Philistine, that is to say, narrow. But it really is so. We must not blame it too much for this. It is the result of its training, which has been along the narrow path of commercialism, which does not leave much room for roaming over the broader field of art. The Englishman is in very much the same artistic plight as ourselves. In a sense we are better off; we have not sunk quite so low as to refer to a man, say of Ysaye's genius, as "that fiddler chap!" It is beginning to dawn on us, as it may some day on the Englishman, that men and women of artistic talent are, after all, not such freaks as we at first imagined, but are in many ways blessed with intellectual gifts the equal of our own; that the man who has learned to sing, to play the piano or violin found no royal road to his knowledge, but had as much need of brains as the engineer or inventor or the great merchant; that the high place he has acquired in the artistic world has come to him only as the result of incessant toil.

True, from the beginning he had an aptitude for music, but so had the successful engineer for engineering; and though the results obtained lie seemingly very far apart, they have been acquired in the same way—with brains and unceasing toil.

The American mind is narrow in another way. Its commercial training leads too often to judge by sample. Its tendency is not only to standardize its mechanical output, but to standardize humanity also. It finds it difficult to conceive that there can be any other type of Italian than the one which digs its subway; any other Hebrew than the one of the East Side. He judges the Irishman by the red-wigged monstrosity he sees on the vaudeville stage.

He has seen paintings, yes, by some of the great Italians; heard the works of some of the great Italian composers; but associates them with an individual effort—not a great national movement. Tell him that the Jew to-day is leading in every land in art, literature, science, and above all in music, and you are met with a look of polite—or rather impolite—incredulity. His ideas of France are gathered from stolen visits to the Moulin Rouge or the "nude in art" to be found chiefly in American bar-rooms. He cannot realize that the last place to get a just perspective of France is Paris. And if you were to tell him that history proves beyond a shadow of doubt that musical Germany got her first lessons in musical art from Irishmen, well—so much the worse for history!

A Nine Days' Wonder

I can never forget a short time I spent, when I first came here, in a

A Limitless Store That Singers and Composers Might Find an Unending Source of Inspiration—Individualism of This Music That Has Come Down Through the Centuries in the Memories of the People—The Ancient Celtic Bard

By DR. P. J. GRANT

Western town inhabited mostly by Puritan Yankees. I was a nine days' wonder! I broke all the rules of the game! I hadn't red hair nor a long upper lip, and the architecture of my nose hadn't an upward tendency! I spoke a fairly decent English and didn't say "Yerra" and "Begorra" and "swate."

Now the most ignorant Irishman never mispronounces a double e; he never says "swate" for "sweet" or "mayte" for "meet." He will say "trayte" for "treat" and "mayte" for "meat," but that is because he learned his pronunciation of the diphthong "ea" from such masters as Spencer and Shakespeare.

I was invited to more than one social function just to show that there was one Irishman who could behave himself, without being chained to the chair!

And, by the way, what would you say if Sir Herbert Tree were to invite John McCormack to sing some songs in Irish (that is, if John could sing them in Irish) in some one of his Shakespearean productions? Farrar's *Carmen* and Nijinsky's dancing would fade into the farthest background. Yet, something similar happened in London in 1666—twenty-five years after Shakespeare's death. In that year, at a production of "Henry V," Joseph Harris, an Irish singer, sang Irish songs in the Irish language. Pepys in his Diary thus speaks of it: "Harris, a man of fine conversation, sang his Irish song, the strangest in itself and the prettiest sung by him that I ever heard."

Could you persuade the average American to believe that history proves that, within half a century of the death of Alexander the Great, before Rome had brought under its sway the rest of the Italian peninsula, the Celtic speech (with the exception of Greece, Italy and Spain) was the language of Europe? Mommsen thought perhaps that he was uttering a deep reproach when he said, "They destroyed many empires, but were never able to found one." Mommsen, being German, could not grasp the great reason for this—the fundamental individualism of the Irish race. "The right divine" of kings they could never understand and never could allow.

Artistic Individualism

Nowhere is this individualism so marked as in their arts; in their book illumination, for example, in the "Book of Kells," the most magnificent manuscript in the world to-day and made more than 1200 years ago. The expert can no more be deceived as to the authenticity of an Irish manuscript than the musical authority to that of an Irish air. Either is impossible to counterfeit.

It is shown in their metallurgy, architecture, but most of all in their music. As Thomas Davis says, "No enemy speaks slightly of Irish music, and no friend need fear to boast of it. It is without a rival. Its antique war tunes such as those of O'Brien, O'Donnell, McAllistrum, Brian Boru stream and crash upon the ear like the warriors of a hundred glens meeting, and you are borne with them to battle and they and you charge and struggle amid cries and battle-axes and struggling arrows. Did ever a wail make man's marrow quiver and fill his nostrils like the 'ululu' of the North or the 'wirrasthru' of Munster?"

Bards a Princely Cast

Music was the first faculty of the Irish. Their system of laws, medicine, poetry were in poetic form and set to music. In speaking of Irish music, we must take into consideration the undisputed fact that we owe to the Celt all rhyming verse. The bards (from the Celtic word "bared," a doctor's cap, hence most likely the barette or biretta) or doctors of

poetry and music were regarded as a princely cast. To graduate from the bardic college, the aspirant for bardic honors should be able to recite at least 350 stories set in poetic form. More than 300 meters were classified.

It is easy to understand the effect of Celtic music upon that of the church when we take into consideration the migration of Irish scholars and musicians into every corner of Europe, so that we can say with truth that Celtic music has deeply affected classic music even to the present.

It has been said that the Gregorian music colored much of the Irish music from the fifth to the eighth century. This is an error which can very easily be disproved. As a matter of fact Gregorian music dates only from the very end of the sixth century (593). At the end of that century the Irish had knowledge of music tablature, the diatonic scale, harmony and counterpoint, while the plain chant of Rome was in a very elementary state.

The Irish name, Shiel, of the introit *Salve Sancte Parens* of Sedalium, still holds a place in the Roman Gradual. One thing we are sure of: not a single liturgical chant book in existence goes back farther than the eighth century. Heccateus, the great geographer, mentioned by Diodorus, describes the Celts of Ireland 500 years before the Christian era as singing hymns in praise of Apollo and playing on the harp.

In McTear's manuscript books of genealogies mention is made of three of the great Tuatha de Danann (a mysterious race called the "possessors of Ireland." They came originally from Greece in about 1800 B.C.) musicians—Ceol (music), Bind (sweet) and Tet Bind (sweet string); mention is also made of the chief harper Uathne (harmony).

Harp Not Only Instrument

We must not come to the conclusion, because so much mention is made of the harp, that it was their only musical instrument. As early as the third century we have record of no less than nine. In pre-Norman days they had the cruit and clairsach (harps), psalterium, "nabla tempan," kinnor, trigonon and Och tedach (stringed instruments), buinne (oboe or flute), biunbuathal and corn (horns), cuislenne (bagpipes), feadan (flute), guithbiunne (horn), stoc and sturgan (trumpets) and pipai (pipes).

To ease his sorrows and make him forget his remorse, Saul had David play to him on his harp. That might do for a prince in Israel, but would never satisfy the musical longings of an Irish king. A mere soloist? Perish the thought! Cormac Mac Art, high King of Ireland, who reigned from 254 to 277 A.D. and who was regarded as a great patron of art in his days, had among other things at his court an orchestra (oirfideadh) to "soften his pillow" and soothe him in his hours of relaxation.

We have music at our caravanserie, twentieth century American music—but it doesn't soothe my pillow nor can I find in it any relaxation, and the language

used by the non-musical on these occasions is, as Bret Harte would say, "frequent and painful and free."

Use of Whole Tone

One thing which strikes the student of Celtic music is the continual use of the interval of the whole tone; it is the very soul of Irish music, which gives it its individuality. We find it in such exquisite melodies as "Eileen Aroon," the "Coolin," "Ceann Dubh Dheelish" and "The Young Man's Dream," the last best known to us as "The Last Rose of Summer." Of "The Last Rose of Summer," Beethoven, the Shakespeare of music, did not hesitate to make use. Mendelssohn uses it in his all too seldom played "Fantasie" and as a *disinfectant* Flotow interpolates it into that *canaille* of opera, "Martha."

Perhaps in that most charming little episode, "The Romaunt of the Honey-suckle," told of Sir Tristan and his fair mistress by Marie de France, Iseult may have sung it to her depressed and too oft disappointed lover. Another fair princess, just as amorous but more catholic in her love, was most fond of this ullagone or Irish lament. I refer to her red-haired majesty of England, Queen Elizabeth. The Earl of Worcester writes that "at court Irish songs and music were most favored," and Bacon adds that "no harp hath the sound so melting as the Irish harp."

It is an all too common error to suppose that the songs known as Moore's melodies are the composition of that gifted song writer; as a matter of fact most of them are centuries old and some of them belong to pre-Christian times. Moore and those who helped him took liberties that were wholly unwarranted, notably in the introduction of the half tone. In the simplicity of the originals lies their chief beauty. Shakespeare makes mention of Irish songs on more than one occasion. One finds "Fortune My Foe," a sixteenth century Irish ballad, mentioned in the "Merry Wives of Windsor," and if you look closely perhaps you can see a resemblance between these two:

"Callino casturama."

"Colleen oge ashore."

Sir Toby calls Malvolio "a Peg O'Ramsay"; now "Peg O'Ramsay" is another sixteenth century Irish ballad.

"Whoop do me no harm good man" (Winter's Tale IV, 3rd) is that old Irish favorite, "Paddy Whack," in Moore's Melodies disguised under the more genteel name, "While Histories Muse." And there are many others.

Many things that were quite puzzling to the Shakespearean scholar became quite clear when he realized what a master of Celtic lore Shakespeare was.

A Limitless Store

I have often wondered why concert singers have not made more use of the limitless store of Celtic songs; songs that respond to every call of interpretative art. What would you have? There are a thousand songs to make you sad. Gladness? Well, not so many. In the years of persecution too many of them have been forgotten. Love songs? Whether sad or gay, you will find love in all of them. There are a thousand lullabies that have been sung to Celtic babies, some of them old when the daughter of Pharaoh found the little Jewish babe in the reeds by the Nile. And war songs? Alas, we have too many of them! Songs whose origin has been lost in the night of long dead centuries; that were heard

[Continued on page 22]



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RICH TREASURE IN THE SONGS OF IRELAND

[Continued from page 21]

on the banks of the Rhine and the Danube; the Seine and the Elbe; the Thames and the Tigris. Irish soldiers sang them when, under Brennus, they sacked the juvenescent Rome or under Dathi overwhelmed the Roman columns of Gaul. Is there a battlefield of Europe where they have not been heard? They have reached from the heights of the Alps and the Himalayas, and William Walsh, who sailed with Columbus, perhaps soothed the mutinous spirits of the sailors with Celtic songs of Celtic adventures.

England did all that lay in her power to destroy the Celtic spirit and might have succeeded had it not been for the spirit of Irish music!

She could destroy Ireland's priceless manuscripts; suppress her wonderful universities; level to earth her churches and castles, but she never could impose upon her her fanatical puritanism, which has been the curse of her own art and, through inheritance, the curse of ours.

Notes Not Needed

The Irish musician did not know what it meant to distrust his memory. From childhood I have heard her pipers, harpers and fiddlers and have never yet seen one of them use a note! My old nurse could neither read nor write and I doubt if she had ever heard of musical notation, yet she could sing me to sleep with songs that would have won the hearts of Schubert and Brahms. There were "Ma Colleen das crutheen a Moh," "Eileen Aroon," "Kathleen na Houlihan," "The Little Black Rose," the "Coolin" and a score of others, and she sang them well in a low, sweet, crooning voice that held me spellbound.

"Margaret, dear, where did you learn them all?"

"Sure, pulse of me heart, I never learned them; there never was a time when I didn't know them." And then, if I were good, she would tell me the story of how the first harp came to be made—but that is a story that needs a setting! The story of Cull (the son of Midhuel) and his wife, Canoclach Mhor.

There you have the secret of the survival, in spite of persecutions, of Irish

music. They never trusted them to writing and they never could remember the time when they did not know them.

The Composers Unknown

Who were their composers? We can never know. Whoever composed them had no selfish motive in view and sought no personal glory from their work! To know they sang the glories and sorrows of their race and that by so doing they were keeping alive the Celtic spirit, was for them enough.

And yet, we should like to know, if only for childhood's sake and to ask a blessing on the memories of those who gave us our Sootree (the music of sleep), those lullabies which we heard in childhood, the memory of which to-day in middle age brings feelings that are half pain, half joy; and the Gauntree,

those jigs and reels, and roundelays—the music of youth and spring and love:

"Oh the days of the Kerry dances,
Oh the ring of the piper's tune,
Oh for one of those hours of gladness,
Gone, alas! Like our youth, too soon!"

It was music, music always; in childhood and youth; even age had its songs; and death, the great silencer, could not end it. We had our Goltree or laments, to sing the praises of the dead—to recount his virtues and his story!

The young composer looking for inspiration can find an unending source in the songs of Ireland. Professor Goodman's collection includes a thousand hitherto unknown airs. O'Neill, the former chief of police of Chicago, has collected over 1800 of them, many of them instrumental—500 of them never before printed.

As for the public singers' lack of appreciation, two things are to blame. First, prejudice! I am offering no apologies for the Irish race, nor does it need them. If you are going to judge us by the Irish politician and the Irish saloon-keeper, so much the worse for you!

We are not asking your condescension—nor would we tolerate it. We can patiently await the day when broader minds will do us justice; when an ill-mannered cad, simply because he had the luck to become an ambassador, will think twice before insulting us!

The second is this: You cannot interpret the songs of a people unless you know something of the soul of that people, its mental attitude, the motives which impel it and the passions which sway it. These you will never know as long as you keep aloof from it.

AIDING OUR OWN COMPOSERS

Charles W. Clark Finds Public More and More Responsive to Products of American Creative Musicians—The Part the Executive Artist Should Play—Praise for "Musical America's" Campaign

CHICAGO, April 27.—The work that John C. Freund is doing to advance the cause of the American composer and bring out a national music received warm praise from Charles W. Clark, the eminent baritone.

"Too much praise cannot be given to the work of Mr. Freund and MUSICAL AMERICA," he said. "It is a big power for advancement in native music."

"All conditions seem now to be perfect for bringing our own music to a foremost position, but, as Mr. Freund has so ably urged in MUSICAL AMERICA, the executive artists must be more liberal in their aid of the cause to bring it to realization. With plenty of excellent compositions available, their help will arouse our composers to greater effort, and there is no telling to what heights they may rise. But just as no artist can do his best without appreciation of his efforts, so with the composer, unless his work is given in public there is no inspiration to do more and better things."

"I find that audiences all over the country are now willing and often eager to lend ear to programs of American works. It has been my experience, too, that audiences will invariably turn from a passive attitude at the beginning of such a program, to stirring enthusiasm, as it proceeds, and that to me is proof positive of good feeling toward the American composer and his works."

"In the last two years I have examined hundreds upon hundreds of compositions, published and in manuscript, and I can honestly say that any artist who desires may find most excellent material for any number of concerts. For myself, I have found sufficient to keep me busy for a long time, and anyone who wishes can do the same."

In the program which Mr. Clark will give before the Illinois Teachers' Association at Jacksonville, May 4, are twelve songs written for him. Eleven are in manuscript. In the program he has included a section for women composers, and their works predominate in some programs he has arranged for future occasions.

Such all-American programs as he has already given have been happily received by critics and audiences, and the requests for engagements and information regarding his American programs indicate that on his 1916-1917 tour they will outnumber the mixed programs in English, French and German.

"The work of the women's clubs is probably the most unselfish of the sort that is being done in the country to-day,"

said Clark. "In every city the women are giving lavishly of their time and money, not for personal benefit, but that their country may find a higher culture, and the greater heart and understanding that come from a knowledge and love of music. They are spending large sums to aid young artists and composers of talent, with the sole hope of making easier in the years to come the task that at times seems so dishearteningly hard. In the face of such earnest labors, who can refuse his help?"

FARNSWORTH I. WRIGHT.

Stillman-Kelley's "Macbeth" Music Frequently Performed

In an article on the orchestral music inspired by Shakespeare, published recently in this journal, reference was made to the music written by Edgar Stillman-Kelley for "Macbeth" and to a performance of it given under Arnold Volpe's direction in Central Park about six years ago. This was not intended, of course, as an intimation that Mr. Kelley's fine work has not received frequent hearings, but merely to signalize

its presentation under somewhat unusual circumstances. As a matter of fact, the composition has been honored with numerous hearings throughout the country during the last five or six years. The Volpe Symphony Orchestra gave the splendid overture its first performance at Carnegie Hall in 1910. A month or so later, Walter Damrosch conducted it with great success at a concert in Oxford, Ohio. Ernst Kunwald performed the "Defeat of Macbeth" on a Cincinnati Orchestra program in 1913 and repeated it the following season; in 1913 it was also played by the Chicago Symphony Orchestra on a program of American works. More recently Emil Oberhoffer brought it forward in Minneapolis. The pity of the matter is that no New York conductor thought of performing Mr. Kelley's composition this past season, when its presentation would have taken on an added degree of appropriateness.

H. F. P.

New York Hearing for Young Soprano

Mona Downs, soprano, gave a recital at the Bandbox Theater on Friday afternoon of last week. Her program contained songs by Handel, Schubert, Schumann, Rubinstein, Borodine, Debussy, Granados, Chausson, Scott, Beach and others. A small audience gave evidence of friendly regard for the young woman, though, for the present, she is not equal to the exigencies of a New York appearance.

The choir of Immanuel Presbyterian Church of Tacoma, Wash., under the leadership of Mrs. Paul M. Shaw, gave the Rossini "Stabat Mater" recently at a vesper service.

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Sioux Falls, S. D., Press.

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He delivered the words with understanding of the meaning.—
Karlton Hackett in Chicago Eve. Post.
John Campbell's voice had grace, certainty, good quality—
Edward Moore in Chicago Daily Journal.
Mr. Campbell's enunciation made the libretto a superfluity.
—Albert Wegman in St. Louis Times.

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MacDOWELL COLONY RECORDS PROGRESS

First Bequest and Other Items of Interest Given in 1915 Report

Evidence of material and artistic progress in the work of the MacDowell Colony at Peterborough, N. H., is given in the report of the Edward MacDowell Memorial Association for 1915. Among the announcements are the following:

One new studio in course of construction is in honor of George Alexander Chapman, the composer. A generous gift by his widow, Mrs. Alice Woodrough Chapman, and the proceeds of a Memorial Concert arranged by Joseph Baernstein Regneas and his pupils completed the amount for this studio.

Perhaps the most substantial studio yet given is that now being erected in memory of Mrs. Regina Watson of Chicago, who was a distinguished musician well known in this country and abroad. Several of her admirers and friends have not only subscribed an ample amount for the erection of this studio, but will further form a permanent fund for its proper maintenance.

Of the nineteen members of the colony doing productive work during this season, six were engaged in musical composition, two in painting and eleven in literary work. The composers were as follows:

Mabel W. Daniels, Henry F. Gilbert, W. H. Humiston, Lewis M. Isaacs, Edgar Stillman-Kelley, Arthur Nevin.

In the list of publications and productions in 1915 by the members of the colony are the following:

Music—"A Peterborough Sketch Book," by Lewis M. Isaacs; H. W. Gray Co. "New England," Second Symphony in B Flat Minor, by Edgar Stillman-Kelley, Op. 33; "Aladdin," a Chinese Suite, by Edgar Stillman-Kelley; the Stillman-Kelley Publication Society; G. Schirmer, New York; Albert Stahl, Berlin; Friedrich Hofmeister, Leipzig.

Productions—Pageant for the Centenary of Alleghany College, written and produced by George Pierce Baker.

Saugus Pageant, written and produced by Esther Willard Bates.

Music for the Lexington Pageant, composed and conducted by Chalmers Clifton.

"The Desolate City," for baritone and orchestra, by Mabel W. Daniels, conducted by the composer at the Panama-Pacific Exposition at Los Angeles.

"In the Spring," orchestral composition by Arthur Nevin, produced at the Woodstock (N. Y.) Festival.

The first bequest which the association has received has come from M. Cora Dow of Cincinnati, who has left the association her valuable library of standard works, some 2000 volumes in number, and her Steinway grand piano. Miss Dow's enjoyment of music and interest in musical undertakings led her to form a fixed belief in the value of the creative work for which provision is made at Peterborough, as well as in the development of musical art by the Cincinnati Orchestra, which she made her residuary legatee.

Concerning the work of Edward MacDowell's widow, the report, which is signed by Howard Mansfield, secretary, has this to say:

"During the year Mrs. MacDowell has traveled extensively throughout the United States, giving recitals of Mr. MacDowell's compositions and talks about the aims of the association and the life at Peterborough. She has aroused and stimulated in many towns and cities an active interest in the purposes and work of the association that cannot fail to continue as a vital factor in its welfare.

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Elaborate Musical Program at Masonic
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The Chapter of Rose Croix, New York, Northern Masonic Jurisdiction, celebrated Maundy Thursday with the ceremonial of extinguishing the lights. Thomas H. Thomas conducted the musical program, which included excerpts from the Brahms Requiem, "Souls of

the Righteous," Noble; "Jerusalem," from "Gallia," sung by Mrs. Rabold and choir, and the Field "God Shall Wipe Away All Tears." J. Christopher Marks, organist of Rose Croix Chapter, gave solo offerings from Handel, Saint-Saëns and Edward German compositions.

Dubois Cantata Sung at Greenville, S. C.

GREENVILLE, S. C., April 25.—The Easter music, Sunday evening in the First Baptist Church was given with a chorus of fifty voices and an orchestra of thirty. C. E. Poston conducted the Dubois "Seven Last Words of Christ," the entire evening being given over to this beautiful Passion music. The soloists were Caro-

line Wineow, Elizabeth Waddill, and Mrs. W. P. Conyers, sopranos; J. MacRabb, tenor, and C. Frederick Bonawitz, baritone. All were local singers, with the exception of Mr. Bonawitz of the Brenau Conservatory, Gainesville, Ga. The orchestra was assisted by Mrs. Hartzog, pipe organ, and Mr. Schaeffer, at the piano.

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ALBANY ORCHESTRA CONCLUDES SEASON

Marie Kaiser Soloist in Brilliant
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ALBANY, N. Y., April 18.—The Albany Philharmonic Orchestra, Frederick P. Denison, conductor, closed its season with a concert last night in Harmanus Bleecker Hall, which was in keeping with the spirit of springtime. The Nicolai Overture, "The Merry Wives of Windsor," was followed by the prelude to the third act of "The Cricket on the Hearth," by Goldmark, given with true poetic feeling. A feature of the evening was the Ochs Variations on "A Bird Comes A-Flying."

Strauss's "Artist's Life" Waltz, the "March de Bojarea," Halvorsen, Percy Grainger's rollicking "Molly on the Shore," and the Sibelius tone poem, "Finlandia," were other orchestral offerings.

The soloist, Marie Kaiser, soprano, gave as her introductory number Debussy's aria from "L'Enfant Prodigue" and showed a pleasing soprano voice. A group of four songs was well received and she added Dell'Acqua's "Villanelle," in which her florid singing won insistent applause. Mrs. Edith Ross Baker was a capable accompanist for Miss Kaiser and the orchestra. W. A. H.

Children's Songs by Professor Sleeper in
Smith College Concert

NORTHAMPTON, MASS., April 22.—At a meeting of the Clef Club of Smith College, Wednesday evening, "On the Mountain" and other numbers were given

by Anna Sparks, '18, of New York City, and four children's songs composed by Prof. Henry Dike Sleeper, head of the department of music, were sung by Mary E. Williams, instructor of music. These four songs were of especial interest, as they were embodied in a book of Bible stories written in part by Prof. Irving Wood of the Department of Biblical Literature.

SEEK VOLUNTEER CHORUS

Singers Invited to Take Part in Community Masque

Men and women who sing, who have some knowledge of sight reading or who have had some choral experience, are invited to become members of the chorus which is to take part in the Community Masque to be given in the Stadium of the College of the City of New York the last week in May. The Masque has been written by Percy MacKaye and the music composed by Arthur Farwell.

Rehearsals are held in the auditorium of the High School of Commerce, 155 West Sixty-fifth Street, west of Broadway, Tuesday evenings at 8:15, and it will only be necessary for singers to present themselves there on Tuesday evenings, April 25, May 2, May 9 and May 16. There will be no trial of voices, but a fair knowledge of sight reading is a requisite.

Marguerite de Forest-Anderson on Tour
with Lenora Sparkes

Marguerite de Forest-Anderson, the popular flutist, is to accompany Lenora Sparkes, soprano of the Metropolitan Opera Company, on a concert tour of the New England States during the month of June. "Twilight Tho't," words and music by Miss de Forest-Anderson, and "De Profundis," of which she is the composer, the words being written by Charles Henry Meltzer, are winning much favor.

British Soldiers Taught to Sing as Well as Fight, at Aldershot

EVERY now and again Dr. Walford Davies goes down to Britain's great military training camp at Aldershot to encourage the heartening art of singing, writes a correspondent of the Washington Post. To be present on one of these occasions is a memorable experience, even for the most unmusical. Everybody learns something of the jolliness and excitement of being made to sing by a master so fiery, so skillful and so entertaining. And they always come away convinced that he who teaches soldiers to enjoy singing is helping, in a degree impossible to measure, to give them cheerfulness, courage and good spirits.

Half past six is the appointed hour, and a little before that time there are already several groups of men huddled outside the hall in the darkness, like children at a school treat, of whom no single child is quite brave enough to be the first to have a swing or eat a sandwich. When once someone has entered, the rest soon follow, and ultimately there are some 200 or so in the hall.

Shyness still keeps them in the back seats as far as possible, but it is not allowed to prevail as soon as Dr. Davies comes in, bringing with him three singers from his own choir. "The modesty of you chaps is appalling," he says. "Tenors and baritones over here, basses over there—general post!" And everybody is pushed and prodded and encouraged, till he finds himself in his proper place, as near the platform as possible.

"Tenors sing this, baritones this, basses this. Now then," and a rather scattered and faint hurrah is the result.

The three singers on the platform sing an hurrah all by themselves and make a perfectly magnificent noise. "Now," says Dr. Davies, "I'm awfully proud of these three chaps. See if you can't beat them. First this side of the room. Now that side of the room," and in less than no time everybody is hurrahing away as if his life depended on it. "There," says Dr. Davies cheerfully, "now we've got a chord—that's something," and proceeds to more intricate things.

He has three books, one of well-known hymns, one of "Songs, Old and New"—most of them delightfully old, and crusty—and one of camp choruses, which are likewise old favorites, and he turns from one to the other. First comes the "Old Hundredth" and the men are told to sing the first verse without any helping hand. After a bashful pause one or two heroes throw themselves into the breach, and the verse is sung rather slowly and mournfully. "Now, you know," says the conductor gently, "you wouldn't sing 'How's Your Lady Friend' like that. Why should you sing the 'Old Hundredth'?" A cane is seized from the passive hand of a surprised officer to serve as a conductor's wand, and brandished formidably in the air. "My goodness me! All people that on earth do dwell, get up on your hind legs and praise your Maker. That's the way you ought to sing it. Now you try to sing it with us, but you'll have to be pretty sloppy about it," and soon the "Old Hundredth" is rapped out with a go and cleanness and jolliness unrecognizable.

Laura Littlefield, the Boston soprano, sang in an operatic recital at the Copley-Plaza Hotel, Boston, on April 5, in aid of a local charity.

BARRIENTOS IN BOSTON

In headlines, critics welcomed
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- ☐ Sensation of Opera Season.—*Boston Evening Record.*
- ☐ Wins by Musicianship. Barrientos Works Her Spell.—*Boston Globe.*
- ☐ Voice Exquisite in Quality.—*Boston American.*
- ☐ Barrientos Triumphs as Lucia —*Boston Post.*
- ☐ Lucia is Delightful.—*Boston Herald.*
- ☐ Equals All Expectations.—*Boston Traveller.*
- ☐ Triumph of Art.—*Boston Journal.*
- ☐ Sustains Great Reputation Established in New York.—*Boston Advertiser.*

Barrientos has been re-engaged by the Metropolitan Opera Co.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Fourteenth Article: The Cradle of the "Ballet of the Czar"

THE Russian Ballet of Mr. de Diaghileff is the first that has ever visited our shores with the complete and complicated apparatus of the "Ballet of the Czar," the first ballet to make its offerings with the support of all "combined sister arts." We have had the opportunity before to admire the greatest of all the Russian dancers, Anna Pavlova,



Maurice Halperson

and as we have seen Warlav Nijinsky during the last few weeks, we now know the two brilliant leaders of the Russian ballet. As for the rest of the dancers, who have passed before our eyes, all of them, with the exception of Bolm and Mordkin, are artists not above the average. Above all, we have missed Alexander Fokine, who may indeed be called the father of the up-to-date Russian ballet, for he has the distinction of having made a national institution of a formerly international art. He succeeded in infusing a highly emotional note into the Russian ballet by amalgamating the various foreign influences. The real importance of Fokine and his co-workers will be the object of a subsequent article.

Ballet experiences have to be paid for dearly, not alone in cold cash, but in all sorts of exertion. I must confess I always had a particular weakness for the charming terpsichorean art and endeavored to study it wherever I encountered it—in Milan, Vienna, Paris, in Russia and elsewhere. The mannerisms clinging to the classical ballet traditions were always more or less distasteful to me, but the unity of poetry, art, youth, grace, strength and other fine physical qualities embodied in the art have ever had an æsthetic effect upon my mind. America is the land without ballet traditions, immensely popular as the art of dancing may be, but we prefer here the kind of dancing which makes the beholder feel as though he could do as well if he tried and studied. On the other hand, the classical art of ballet dancing is something utterly strange and foreign to us.

Up to twenty years ago, the European art of ballet dancing, particularly in the famous opera houses, was still in full bloom. In Milan the great ballet philosopher, Manzotti, had by his great production of "Excelsior," created a sort of new epoch, which, however, did not survive long on account of the extraordinary demands made by the ballet master. His later offerings, "Amor" and

"Sport," which I witnessed at the Scala, were of such gigantic dimensions that only a stage of such vast proportions, especially such depth as that of the Scala, could produce them in a worthy manner. Of course, these productions devoured fabulous sums which the managements later refused to devote to this "frozen" classical art, as it was then called.

ment of the household of the Czar for which about one and a half million rubels are spent every year. All pupils find there a home, and receive their artistic as well as scientific and social education within its walls. It is a model institution. The number of pupils is limited to forty-eight girls and thirty-four boys, but allowance is made for an additional twenty-five girls and twenty



A Lesson of Advanced Pupils in One of the Handsome Rehearsal Halls, Walled with Mirrors, of the Imperial Ballet School of Petrograd

In Vienna, the city of the graces, short, humorous and charming little ballets à la "fairy doll," had been launched, while the mammoth ballets taking up an entire evening were no longer enjoyed. Even in Paris the old enthusiasm had somewhat subsided, although the ballet had never lost there its power of attraction as a decorative feature of the operas.

In Russia alone the muse of dancing, which had suddenly become neglected in all the other countries, had been welcomed with open arms, an attitude caused, as has been said, by various influences. The cradle of the artists who have brought about the great change is the Imperial Russian Ballet School at Petrograd, a branch of the Imperial Theater School. Out of this institution all the great thinkers, artists and dancers of the modern Russian ballet have risen, and, as very little is known in the world at large of this remarkable school, the following notes may tend to give a clear impression of its aims and successes.

The Imperial Ballet School, as well as the Theater School, is a direct depart-

ment of the household of the Czar for which about one and a half million rubels are spent every year. All pupils find there a home, and receive their artistic as well as scientific and social education within its walls. It is a model institution. The number of pupils is limited to forty-eight girls and thirty-four boys, but allowance is made for an additional twenty-five girls and twenty

boys as externes who live at home and merely visit the school. Vacancies, of which there are about twenty every year, are immediately filled, as there is always a tremendously long waiting list. The age of reception is placed at nine years. It must be stated, however, that most of the children brought up by their parents (not a few of them belong to old ballet dynasties) with an eye to the ballet career, have been drilled physically from their early infancy.

It is certainly no easy task for a child to be admitted. First, a commission of physicians examines the little ones as to their general health, particularly the condition of heart and lungs; if this examination is successfully passed, another commission, consisting of dancing masters and teachers, steps in to examine the tiny candidates as to their native ability and talents. This is a hard nut to crack, for here the shape of the body, grace of movements, endurance, beauty, and—the most important question—the form of the limbs come into consideration. How many tears have been shed because the little legs of this or that ambitious aspirant to prima ballerina honors took the fatal shape of an X or an O. It would be difficult to deny that the ballet of the Czar (and of the Grand Dukes) is no collection of homely humanity, nor is it a home for emaciated grandmothers, for as soon as the charms of the fair dancers begin to wane they are given their congé. They generally receive a pension and sometimes are honored with the office of instructor of the younger generation.

Course of Nine Years

The happy ones who have successfully passed all these ordeals are admitted provisionally. Only after a trial year

may they proudly consider themselves pupils of the Imperial Ballet School. After that they remain in the school for nine years. The little girls who, during their trial term, wear brown dresses and black aprons now change to pretty light blue frocks, reaching to the ground. To this a black apron with white fringe is added, while on festive occasions a long white apron is worn. At their lessons the youthful ballet girls wear short cotton skirts of a light brown shade and tights of the same color. The best pupils of the upper classes are permitted to appear in dainty rose-colored dancing skirts, while the leaders of their classes, those who distinguish themselves, may even dress in white mouseline. If the whole crowd of girls takes its daily walk through the streets, they all wear dark blue cloaks, and the promenader who happens to meet such a caravan is likely to think that the inmates of an orphan asylum are passing him. On closer scrutiny he will discover his error when he sees the elegant bearing of these young creatures.

[Continued on page 26]



Photo Matzene

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THE ROMANCE OF MUSIC

[Continued from page 25]

than thirty years. The boys' school is organized in the same way as the school for the girls, with the exception that there are no gradations in the clothes worn by the pupils.

Iron Discipline Prevails

The treatment of the pupils is good, but the truly iron discipline rules supreme, which might teach all those who think it so easy to become a successful dancer a beneficial lesson. If these people had but a faint idea of the endurance, the moral strength and the hardships necessary to climb the ladder to the top in this apparently so light and airy art!

The food is simple, but healthy and strengthening. The large bed rooms, although plainly furnished, are comfortable and have much air and light. It is

no wonder, therefore, that all the pupils reflect contentment and happiness. "My years in the ballet school I always remember as the happiest and most enjoyable of my life," Prima Ballerina Katrina Geltzer confessed to me some years ago. "We spent our days in pleasant surroundings, in an uncommonly artistic atmosphere; we were well treated; we knew no wants, and often concluded friendships lasting through life. I shall never forget the dear old school."

At 8 o'clock in the morning instruction begins. The lessons are given in spacious halls with mirrored walls, and usually a good violinist furnishes the accompaniment. In spite of the spirit of modernity pervading the new Russian Ballet art, the pupils have to master the entire classical tradition. One of the principal demands among the boys is strength and endurance, for of the physical qualities of "holding" the fair partner there can never be too much. Usually the afternoon is devoted to the different studies, and in these co-education prevails. The pupils are taught languages—at least Russian and French—and are also instructed in mathematics, geography, history and literature. Besides fencing, gymnastic exercises and swimming, the development of deportment receives much attention.

Most readers who have had the opportunity to admire the Russian Ballet have no doubt observed the polite and dignified bearing of the artists as well as the graceful ways and charming comradeship noticeable among them. It goes without saying that this is a result of the training they received at the Imperial Ballet School. For artists of renown are educated there, some of whom are destined to rise to high positions in the artistic and social world. Even grand dukes and princes have taken a deep interest in the ballet. Mme. Karsavina, Pavlova's rival, for instance, is the wife of one of the highest officials of the Ministry of Finance, and holds a

high position in the most distinguished society of Petrograd.

The *premières danseuses* are highly respected. If in other European countries a member of the high nobility marries a dancer she quits the stage. Not so in Russia, where the husband takes pride in the exceptional position held by his spouse. These divas are certainly spoiled in Russia; one of the Russian

grad to gain a correct impression of its brilliancy. Two evenings of the week, Sunday and Wednesday, are exclusively devoted to the ballet. On those evenings society, headed by the court, is seen at the proud house, the latter with its beautiful interior decorations in gray, gold ornaments and draperies of light blue silk. These performances rank with the great social events of the city, and one has to possess unusual influence to obtain a seat. The boxes throughout are held by the families of the highest aristocracy and the best seats are in the hands of old ballet lovers. Those gentlemen are the great scientists of ballet



St. Mary's Opera House, Petrograd, the Home of Russian Opera and Ballet

dancers, and not even one of the highest renown, who spent a season here some years ago, boasted that one day a grand duke had to wait ten minutes in her ante-chamber before she received him, in order to accept from him personally the flowers he came to present.

Attitude of the Audiences

The ballet in Russia is a center of passionate adoration. It is necessary to have seen such a ballet performance in the Imperial Mary's Theater in Petro-

grad and the custodians of tradition to whom the art of dancing is not merely a pleasant treat, but a sacred thing and a serious artistic entertainment. They certainly share the opinion of the gracefully funny ballet master in Puccini's "Manon Lescaut," whose inimitable interpretation by Albert Reiss we all admire at the Metropolitan so much, when he reprimands Manon at her ballet lesson with the heartfelt words: "E cosa seria il ballo" ("The ballet is a serious thing!").

HEAR MONTCLAIR CHORUS

Auditors Applaud Composition of Mark Andrews, Club's Conductor

MONTCLAIR, N. J., April 26.—Last evening the Choral Society of Upper Montclair gave its second concert this season in the Upper Montclair Presbyterian Church, under the direction of Mark Andrews, with the assistance of Hilda Wierum, soprano, and Hyman Eisenberg, 'cellist, and Louise Greener and Winifred Young, accompanists.

The Society gave several short part songs, among them the fine arrangement of an old English folksong, "I'm Seventeen, Come Sunday," by Percy Grainger; the three-hundred-year-old Scotch lullaby, "O, Can Ye Sew Cushions?" arranged by Bantock; Burleigh's "Deep River" and an extremely melodious setting of "As Discords 'Neath a Master's Hand," by Mark Andrews, which was performed on this occasion for the first time in Montclair.

Miss Wierum contributed songs by Handel and Brahms, while Mr. Eisenberg's offerings were "Kol Nidrei," by Bruch; Jeral's "Gypsy Dance," Casella's "Chanson Neapolitaine," the Saint-Saëns "Swan" and others. W. F. U.

Critical Cruelty Injuring Our Musical Development

At a time when musical development in the United States of America needs favorable conditions to assist it, it is being cruelly treated by critics of all kinds, good and bad, writes J. Norris Herring in the Baltimore *Star*, and their utterances are having insidious and certain depressing influence. Especially in print, the opinions of all supposed able to judge pass with the general public for the truth, irrespective of the actual merits of the judges; and the public, unable to take them for what they are

worth (because it does not know the critical worth of the judges), and unable to find out the truth for itself (because musically unskilled) takes them for what they appear to be. Damage results.

IS "UNCLE SAM" PRIMA DONNA

Name Bestowed on Helen Stanley in Recent Interview

Helen Stanley was described by a recent interviewer as a "real true-blue, dyed-in-the-wool, good old Uncle Sam prima donna, who thinks so much of her American name that she clings to it in her professional career, a career in which

she is now widely recognized as being well toward the top.

"Helen Stanley's history is a story of work and an ambition realized. Even as a little girl she hummed the airs of the moment so entrancingly that her relatives decided that a musical education was her true career. Her musical studies began in Chicago, where she attracted the attention of Mrs. Philip D. Armour, and the little singer became a protégée of the noted society leader. In concert and opera since her return from abroad, where she distinguished herself as prima donna of the Royal Opera Company, Wurzburg, Germany, she has met with ever-growing favor."

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She delighted the eye and to the ear she was very satisfying. Miss Daniels scored a well deserved success. Her singing revealed a voice that has all the clarity and sweetness of well tuned bells, and she has dramatic ability worthy of mention.—*Utica Herald-Dispatch*, April 8, 1916.

She has rare beauty and a splendid voice.—*Knickerbocker Press*, April 11, 1916.

Grace Daniels, good to look upon and with a charming voice, had the title rôle.—*Albany Evening Journal*, April 11, 1916.

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Among other successful products of the Klibansky Studios are Jean Cooper (soloist with the Minneapolis Symphony Orchestra Spring Tour), Arabelle Merrifield, Lalla B. Cannon and Louise Wagner.

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STIRRING EFFECT OF MUSIC HEARD IN FAR CORNERS OF EARTH



Upper Picture—Carl Cochems (Left) and His Manager, Loro Gooch. Lower Picture — John McCormack (Left, Facing Reader), Carl Cochems (Right, Facing Reader), Richard Eckhold, Conductor of Orchestra for Quinlan Opera Company, at Right with Beard. Picture Taken in Australia

CHICAGO, April 22.—"Music leaves an indelible impression on the character," says Carl Cochems, American basso of the Chicago Grand Opera Company. "One easily understands why military

bands are an essential part of all armies, for the stirring music inspires a man with martial fervor. I remember when I was with the Thomas Quinlan Opera Company in the Suez Canal. The German Crown Prince and his staff were on the same liner. We passed a German battleship, and all the men and officers, in white clothes, stood on the deck at salute, while the Crown Prince's party stood at attention on our boat. Everything was silent, when suddenly one of the battleship's cannon boomed out a salute, and instantly the bands of both ships struck into 'Die Wacht am Rhein.' It sent the blood surging through the veins.

"And the beauty of the music of the orchestra as we heard it over the water, day after day, when we were crossing the Pacific, is something that I never can forget. Music, heard under unusual circumstances, away from stuffy theaters and uncomfortable crowds, cannot help profoundly affecting the character of those who hear it."

Mr. Cochems toured the world twice with the Thomas Quinlan Opera Company. The company, which had thirty-three operas in its repertory, gave twenty-nine operas in one month in Melbourne, Australia.

Mr. Cochems comes from a family of athletes, both of his brothers having been well-known college stars, one in Wisconsin and one in Harvard. Henry F. Cochems established the world's strength record while he was in Harvard.

F. W.

HARPIST SCHÜECKER PRAISED

Wins Success in Concerts at Franklin, Pa., and Morgantown, W. Va.

Unusual activity has been shown by Joseph E. Schüecker, the Pittsburgh harpist, during the last weeks of April. Mr. Schüecker, whose solo work has won him high praise wherever he has appeared, scored new successes in Morgantown, W. Va., on April 17 and in Franklin, Pa. on April 18.

The Morgantown concert was given in Commencement Hall of West Virginia University under the direction of Margaret Horne, a member of the faculty of the University School of Music there. Miss Horne conducted the orchestra, composed of gifted amateurs, in such works as Nicolai's "Merry Wives of Windsor" Overture and Schubert's "Unfinished Symphony." Mr. Schüecker offered the Gounod-Zamara "To the Spring" and E. Schüecker's "Mazurka in E Flat Minor," playing with his extraordinary skill and arousing great enthusiasm. With Victor Saudek, flautist, and Domenico Caputo, clarinetist, he played the "Mad Scene" from Donizetti's "Lucia." Eleanor Brock, a talented soprano of Morgantown, sang with success the "Charmant Oiseau" aria from David's "Pearl of Brazil."

At Franklin, where the concert was given at the First Baptist Church through the effort of General Charles Miller, a prominent citizen of that community, Mr. Schüecker distinguished himself, playing Poenitz's "Nordische Ballade," an Impromptu-Caprice by Pierné, Gounod's "Au Printemps," four



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compositions by E. Schüecker, "Abend-feier," Intermezzo, Etude and "Ständchen," Trneczek's Novelette, a Liszt Consolation and Tournier's "Prelude et Danse." The other artists who appeared in this program were James Cuyler Black, tenor; Dick Miller, basso, and George W. Feldman, pianist.

On Easter Sunday Mr. Schüecker was engaged as solo harpist at Christ Episcopal Church, Greensburgh, Pa., giving short recitals before the morning and evening services of compositions by E. Schüecker, Gounod, Boito and Liszt.

Mabel Riegelman Pleases Big Audience in Butte, Mont.

BUTTE, MONT., April 15.—A huge audience in the Broadway Theater applauded the recent appearance here of Mabel Riegelman, the gifted soprano. Commenting on the event a local review declared that Miss Riegelman, an American girl, showed in her song recital that foreign prestige is not essential. Miss Riegelman delighted the audience that filled the theater to enjoy her singing. For hours she held her audience spell-bound and at the conclusion of every number the applause was emphatic. Works of Brahms, Tosti, Puccini, Verdi, Charpentier, Bauer, Bizet, Cadman and many others were presented with telling effect.

A second piano recital this season was given by pupils of Lena Palmer, at her studio, Morgantown, W. Va., on April 15, when there were heard Benjamin Melincoff, Mary Brown, Frank Lynch, Mary E. Ream, Mary Davies, Annie Davies, Mary Limerick, Ella Henry, Ida Limerick, Nelson Stewart, Goldie Price, Ruth Fleming, He'en Burke, and others.

"ALICE IN WONDERLAND" TO SCHUMANN MUSIC

Novel and Amusing Adaptation Feature
of New York Recital of Frances
and Grace Hoyt

Frances and Grace Hoyt, *discuses*, whose diversified talents long ago gained them a large following, gave their annual New York recital at the Century Lyceum on Thursday afternoon of last week. An audience of very considerable size applauded them with much warmth.

The Misses Hoyt offered an interesting and diversified program, including songs in costume, *tableaux chantants*, a burlesque of Pavlowa and a musical fantasy on "Alice in Wonderland." The two artists sing agreeably and received much applause for their spirited delivery of some French songs by Massenet and Ferrari and afterward of songs by Courtlandt Palmer, Bantock, Rogers and Brockway—these last done in living picture poses. Characteristic songs of Italy, Russia and Ireland were also presented in this fashion.

The "Alice in Wonderland" fantasy was the principal item of the program, and the Misses Hoyt played the parts of *Alice* and the *Red Queen* with humorous effect. The music that accompanied the piece and to which some of Lewis Carroll's verses were sung, was Schumann's "Album for the Young," which Alice Woodfin adapted to the piece most cleverly. It fitted the action excellently, and in the parts to be sung carried the text without distortions of its original rhythm or loss of its naive spirit.

Madge Messenger played the accompaniments well. H. F. P.

At Leipsic Recently

The Neue Zeitschrift für Musik said:

"The sensation of the seventeenth Gewandhaus Concert was Teresa Carreño with Beethoven's E-flat Concerto and a number of pieces by Chopin. Her performances were absolutely perfect."

The conductor of the concert was Arthur Nikisch.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

The Profession and the Grafters!

To the Editor of MUSICAL AMERICA:—

It was a great pity that Mr. Freund's address was scheduled for the last event of the Convention of Music Teachers and Musicians, as many of them had already been forced to go home.

But what militated principally against his having a crowded house was the terrific thunder storm which broke over the city an hour before he was to give his address, and deluged the streets. This was part of the great cyclone which swept Iowa, Kansas and other states.

However, should he ever visit this city again, he will be received on the merits, with a large audience, as he has been everywhere else.

One of the most significant features of the convention was the practical unanimity with which the representatives of certain grafting musical papers, not only from New York, but Chicago, were turned down. They were told frankly that any write-ups in commercial sheets had no value, as everybody knew they were simply paid for, at so much a line.

This has importance, for the reason that it shows that the professional musician is beginning to take a determined stand against publications which trade on his fears or pander to his vanity, and that, to-day, the musical publication, to enlist support from the profession, must be able not only to do some good, but to produce results.

The representative of one of these papers admitted that she had not been able to do \$25 worth of business, which did not cover her expenses.

Truly yours,
G. S.

Des Moines, Ia., April 27, 1916.

Position of the Tongue in Singing

To the Editor of MUSICAL AMERICA:

May a constant subscriber and reader of MUSICAL AMERICA answer the question asked by E. A. S. in the issue of April 22 in MUSICAL AMERICA'S "Open Forum"?

If he means by full voice, pushing the tone to increase volume, it should never be done. Continued forced tones cultivate a tremolo. An acquired tremolo is very difficult to overcome. On the other hand, continually practising piano or half voice, does not develop strength of tone, quality or endurance, all of which are essential for dramatic singing.

The position for the tongue should be, the tip touching the base of the lower teeth, just feeling the teeth, not pressing hard against the teeth. This position should be held during the sustained part of every word, which is the vowel sound. We all know that vowels alone are sung. The tongue is used only in pronouncing the consonants.

When the tip of the tongue rests lightly at the base of the under teeth, the rest of the tongue takes a natural position, and does not require attention.

Try vocalizing on the different vowels, keeping the tongue in this position, just touching the lower teeth.

Yours truly,

VIRGINIA P. MARWICK.
Hartford, Conn., April 26, 1916.

Developing Power in Singing

To the Editor of MUSICAL AMERICA:

In reply to E. A. S., asking whether practising full voice or piano develops power, I would suggest from experience that power is not gained in the early exercises of the athlete by picking out the heaviest weights in the gymnasium. Let us start with one pound bells and slowly and carefully train the mind and muscles on such exercises as will not tax to the uttermost the power of muscular endurance which might produce unnecessary lameness and strain.

The over-anxiety to produce vocal power leads to throaty conditions, hoarseness and sometimes tonsillitis. The painter in his picture, if he be an artist, does not try for power, but beauty,

and it behooves vocalists to look for beauty first in the voice. Power mentally and vocally will then increase according to ability.

As to the position of the tongue, if E. A. S. will slowly and carefully pronounce the words he wants to sing, prolonging the vowel shades contained therein, the tongue will assume the correct position for each vowel shade. Sometimes flat, sometimes slightly curved, etc. A mirror used in connection with these exercises will show what the tongue is doing.

Sincerely yours,

A. S. BISHOP.

Rochester, N. Y., April 27, 1916.

Valuable Work of Kriens Symphony Club

To the Editor of MUSICAL AMERICA:

Is it known to you that the Dutch composer, Christiaan Kriens, who is residing in this country, is doing for young American orchestral players, composers and singers, all alone and unaided, what in Paris the French Government is doing for French art?

I venture to write this letter to you, being sure that such an undertaking as Mr. Kriens' work for the Kriens Symphony Club is more than worthy of your support by your giving a little space to it in your valued columns.

The Kriens Symphony Club offers an opportunity to 125 young girls and boys—music students, not amateurs—to equip themselves with the knowledge of orchestral playing, knowledge of orchestration, and intimate knowledge of the scores of the great masters, which in this country is, I believe, not possible anywhere else.

By going to symphony concerts, one, at the most, gets a total impression of the scores of the big masters, but through the opportunity to play and rehearse repeatedly the great works, these young Americans obtain an intimate knowledge of the orchestration of the great masters, such as is taught in Paris, for instance, by the Concerts du Conservatoire.

The work done by this Mr. Kriens is such a stupendous undertaking and of such far-reaching benefit to the independence of American music and musicians in general, that the work done receives too little publicity, through the modesty of this noted Hollander. I therefore think, as a musician, that I ought to appeal to you for aid in making the good news known to the world at large.

On April 29 this American orchestral school gave a concert in Carnegie Hall, adhered to its policy of bringing out at each concert a new manuscript composition, a new instrumentalist accompanied by orchestra, and a new singer.

Prominent musicians like Walter Damrosch, Victor Herbert and Reginald De Koven are enthusiastic about this scheme, and have conducted the orchestra at its rehearsals, thereby inspiring Mr. Kriens and his school to the greatest efficiency and ambition.

A truly noble and unselfish and truly American pioneer work of this kind should be taken up by you in your valuable columns.

Most truly yours,

ALEX. JARECKIE.
Mus. Bac.

New York, April 30, 1916.

Marcella Craft Is "Near Paradise"

To the Editor of MUSICAL AMERICA:

Easter Greetings! Where I write from, the Mission Inn, Riverside, Cal., is my home town, and it is as near to Paradise, at this time of the year, as one ever attains on this earth.

To-morrow I shall sing at the Sunrise Easter Service on the top of Mount Rubidoux to upwards of 20,000 people.

Kindest regards,

MARCELLA CRAFT.

Riverside, Cal., April 22, 1916.

Doing a Wonderful Work for the Musical Industries

To the Editor of MUSICAL AMERICA:

Mr. John C. Freund is doing a wonderful work for the musical industries, both directly and indirectly. I was pleased to read of what he did at Adrian, Mich., and I have been deeply interested in the lectures that he has given in various parts of the United States. The wholesome influence for musical uplift in the United States will be felt as a result

of his masterly efforts long after he has passed to his final reward, and the benefits direct and indirect to the piano business of this country are enormous. There will be a deeper interest manifested in this matter in the National Convention than there has ever before been shown. Every manufacturer, every dealer, every salesman and all lovers of music are receiving benefits.

Very truly yours,

E. ARMSTRONG,

of the E. Cote Piano Mfg. Co.
Chicago, Ill., April 22, 1916.

Interested in the Halperson Articles

To the Editor of MUSICAL AMERICA:

As a regular subscriber to your great paper, I note with great delight the beautiful articles that are contributed by Mr. Halperson, which are of excellent value to a reader of your paper.

I sincerely trust that you will continue same, as a great many of my friends are always anxiously waiting each week's issue to read his articles.

Very sincerely yours,

J. FRIEDMAN, JR.

New York, April 5, 1916.

Helped by Coming to St. Joseph

To the Editor of MUSICAL AMERICA:

I wish I might tell you the many beautiful things said of your Mr. Freund today with regard to the address which he gave here. His name is in everyone's mouth, and all that I have seen have either greatly enjoyed and appreciated his discourse or wished they had heard the great treat we had.

Mr. Freund has helped us by coming to our city.

With best wishes and kindest regards,

Very sincerely yours,

(Mrs. F. H.) ANN B. HILL,
Manager of Concert Attractions.
St. Joseph, Mo., April 18, 1916.

OKLAHOMA CITY HEARS TWO GREAT ORCHESTRAS

New York Philharmonic and Minneapolis Symphony Play to Enthusiastic Audiences

OKLAHOMA CITY, April 27.—One of the greatest treats in all the history of Oklahoma City was given its music-lovers when within three days they had the opportunity to hear three symphony concerts by two of the country's foremost orchestras. On Monday, the 24th, the Minneapolis Symphony gave two performances at the First Christian Church. The audiences, though not as large as they should have been, were enthusiastically demonstrative of their pleasure in the work of Director Oberhoffer and his men, who were gracious in responding with encores, one number, Percy Grainger's "Shepherd's Hey," being given three times.

At the afternoon concert, Herbert J. William, harpist; Leonora Allen, soprano, and Richard Czerwonky, violinist, appeared in solos, each being forced to give an encore. At the evening concert Albert Lindquest, tenor, and Jean Vincent Cooper, contralto, met with very cordial receptions.

On Wednesday evening, the New York Philharmonic appeared at the Overholser Theater and Josef Stransky's consummate musicianship thrilled the audience. At the end of the program the Berlioz "Rakoczy" March was played as an encore. Eleonore Cochran, soprano, sang two Wagner arias, Maximilian Pilzer played the Bruch Concerto in G Minor and Leo Schulz, 'cellist, played the Bruch "Kol Nidrei." All three artists were encored.

C. H.

The refusal of Chief Inspector Max Schmittberger to eliminate the Fire and Street Cleaning Department Bands from the police parade, which is to be held on May 6, led to the posting of a notice calling on the 6000 members of the Musical Mutual Protective Union to decline their services on that occasion.



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ECHOES OF MUSIC ABROAD

More Beecham Opera for London, with Covent Garden Still Closed—Mark Hambourg Breaks His Own Record by Giving a Tenth Recital in London—New American Opera by New York Composer Has Première in Florence—Munich Premières of Erich Korngold's Operas a Noteworthy Event in Bavarian Capital's Season—Russia's Most Eminent Basso Rounds Out Quarter of a Century on the Stage—La Scala Tenor Makes a Resolute Stand Against the "Claque"—Concert Parties at the Front Finally Reach the Firing Line—Edvina Sings in London

WITH no Covent Garden season for two years in succession, London opera-goers who have acquired the habit of wanting opera in the spring are now offered a substitute in a season Sir Thomas Beecham has projected at the Aldwych Theater, of which his father, Sir Joseph Beecham, is proprietor.

Sir Thomas, who by virtue of his multiplex activities as director of the recently concluded season of popular-price opera at the Shaftesbury, conductor-in-chief of the Royal Philharmonic Society, guest conductor of the London Symphony Orchestra and new mainstay of the Hallé Concerts in Manchester, has made himself the most influential musician in the British Isles, has evidently supreme faith in the inarticulate demand of the people for opera at prices within their reach.

This new season opened the other evening with a performance of Mozart's "Magic Flute" in English. The other works sung during the first week were "Madama Butterfly," "Tales of Hoffmann" and "La Bohème." Percy Pitt, of long Covent Garden experience, relieves Sir Thomas of the baton for occasional performances.

NOT content with his record of having given nine recitals in one season in London—which was double the number he originally planned, with one to carry—Mark Hambourg decided to break his own brand new record and add a tenth, which should have a plebiscite program. The customary program skeleton of three groups was sketched and the public was invited to vote for the compositions to be used in these groups.

There was a most interested response and when the returns had been thoroughly sifted the program crystallized into a list that began with the Bach-Tausig Toccata and Fugue and followed it up with Beethoven's "Waldstein" Sonata, César Franck's Prelude, Aria and Finale and a Chopin group, in turn, the Chopin consisting of three Etudes, two Preludes, the Berceuse and the A Flat Polonaise. The last group consisted of études by Rubinstein and Scriabine, Ravel's "Jeux d'eau" and Liszt's Second Rhapsody.

Which merely goes to show that the public is still a slave to conventional design in piano recital programs, almost as much so, indeed, as are most concert pianists themselves.

TWO American composers resident in Europe have had first hearings for new works within the last few weeks. A new trio by Templeton Strong, who has lived in Switzerland for a long time now, made its way into the program of a recent "All-British" concert given in London, while a month earlier a New Yorker named Paul Allen brought out an opera of his, "The Last of the Mohicans"—it was bound to come some time, and the only wonder is that no other American composer had already appropriated it—at the Politeama Theater in Florence.

Mr. Strong's trio is written for two violins and a viola. While one of the London critics considers that the composer "has cleverly exploited the consolations and trials of a village musician," another, agreeing that the music is attractive, finds it difficult to be impressed with "the alleged humor of the movement describing a scene between a village bandmaster and a pair of unruly pupils. We far prefer the confidential moment of retrospect wherein the teacher dwells on affairs of the heart. It is more human."

As for the new American opera by the young New York composer, who has been studying in Italy for some time, it would appear that the critics of Florence were quite agreeably impressed by the score, but of the opinion that because of the nature of the subject the work should have greater chances of success

sister, Matilda Verne, one of the busiest of London's teachers of the pianoforte, made a brief return to the concert stage. She is more interested in pushing forward a very gifted boy pupil of hers, who thus far has been permitted to have but one name on the professional stage and that the eloquent one of Solomon.



Lucien Muratore in Nice

Lucien Muratore, the French tenor of the Chicago Opera Company, and his wife, Lina Cavallieri, the soprano, are now at their villa in Nice. The snapshot here reproduced was taken there and shows the tenor standing on the balcony of his house.

in America than in Italy, where they are very slim indeed.

The well-known novel by J. Fenimore Cooper was, of course, the basis of the "book" of the opera, but the unfolding of the story is seriously handicapped by complications. The experienced Carlo Zangarini had been commissioned by Mr. Allen to write the libretto.

HOME from South America, where a long siege of fever interrupted her concert tour and threatened to write "Finis" to her career, Adela Verne has announced three recitals for successive Monday afternoons this month in London. The first was given on Monday of this week.

During this temperamental young English pianist's year's absence her elder

with a tragic woman problem in the setting of mediæval Venice, according to the *Hamburger Nachrichten*, as quoted in the *Times*: "Korngold has set this material with an exceptionally ingenious style as far as the music goes. The passion of the Italian style and the beauty of its melodic line he has brought over to the German work by modern technical means. A wealth of burning power flames out of this score."

The companion work, "The Ring of Polycrates," affords a striking contrast in its nature and style. Instead of tragedy we here have gaiety. It is declared to be chiefly significant as "a happy development of the musical play. Through gracious, gay and flowing rhythms, which rise lightly to warm and budding lyricism, there is here created with an entirely astonishing art of construction, finely woven, a work of pleasing humor."

"No one," continues the chronicle, "would seek behind this depth and ripeness of feeling the work of a youth." The details are added that the performances under Bruna Walter's forceful direction achieved splendid effects for both works, and that, moreover, the young composer was stormily applauded and had to respond to numberless curtain calls.

RUSSIA'S giant basso, Theodore Chaliapine, has celebrated this season the twenty-fifth anniversary of his début on the opera stage. It was on the last night of December in 1890 that he made his first appearance in the rôle of the "stolnik," a "table-decker," at the court of the Tsar, in "Halka," in the city of Ufa.

As in so many other cases, it was another's sudden defection that proved his opportunity. The singer assigned to the rôle of the "stolnik" refused just before the dress rehearsal to go on with it; no other substitute was available and young Chaliapine was offered the part. He seized the opportunity and succeeded in making a genuine success with his aria at the end of the first act. He was still in his 'teens at that time.

He owed his subsequent engagement at the Imperial Opera in Petrograd to the favorable impression he made upon Glinka's sister and other guests at one of the Filippoff salons, according to *Musical*. Filippoff was the State Comptroller and he used to give elaborate musicales at his house at which the opera celebrities considered it more or less of a distinction to appear. The direct result of the favor Chaliapine won when he sang at one of these was that Filippoff interested himself in securing an engagement for him at the Imperial Opera.

AS a result of the recent prosecution of the "claque" in Milan it may be hoped that this nuisance that infests the Italian opera world has received an effectual black eye. It took a tenor to make the determined stand that caught the leaders of this organized band of blackmailers in the police net. And yet we are asked to believe that a tenor is a disease! Some confusion of terms seems evident.

The name of this courageous tenor is Schipa. Having reckoned that he had spent ten per cent of his earnings at La Scala on the "claque," he suddenly came to the conclusion that, come what might, he would spend no more of his income for professional applause, and accordingly refused to give out any tickets for the performance of "Manon," in which he was to sing. The "claque" chief, on being informed of his decision, threatened to hiss him off the stage, whereupon Schipa went to police headquarters and made formal complaint, with the entirely satisfactory result that most of the leaders of the applause gang were placed under arrest before the performance in question.

The story is told that when it became known that a young American girl was to make a first appearance at La Scala in a small rôle a few weeks ago the claque swooped down upon her at her house and demanded the usual fee of a hundred dollars or so. She was not to be brow-beaten to that extent, however, and finally got rid of them by paying them four or five dollars.

[Continued on page 30]

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ECHOES OF MUSIC ABROAD

[Continued from page 29]

Schipa hopes that his colleagues will all back him up in the stand he has taken and thus force these despicable organizations out of existence.

AFTER giving 1700 concerts to the British soldiers in France and Flanders, at camps and military hospitals, in barns and huts of various descriptions, the Concerts-at-the-Front Committee, of which Lena Ashwell is the

moving spirit, finally received permission not long ago to send a concert party right up to the firing line. This was done in response to many urgent requests received from the danger zone. The only restrictions imposed were that the party should consist of men only, and at that men either over military age or rejected by the army as unfit.

In this first concert party that spent six weeks entertaining the soldiers along the firing line was Ernest Groom, who may be remembered here as the young baritone, who came to this country to sing Chaminade's songs when the French woman composer made her only American tour.

Miss Ashwell, who has developed extraordinary resourcefulness in organizing these concerts for the Tommies, has been telling the *Daily Chronicle* of the conditions under which the firing line concerts are given: "One typical war concert was given in a barn by the roadside. To reach it the artists traveled twenty-five miles in a motor lorry transport wagon, not an ideal conveyance over rough roads. The barn was dark—it is 'unhealthy' to show light so near the enemy line. The platform was lit by two acetylene lamps, and in the straw in the darkness was crowded the audience—just as many as the barn would hold—lines and lines of faces looming out of the dim light, on the floor and up in the eaves; how they got up there, or what they were supported on, or how they were going to get down again, was a mystery to the performers.

"The audience did not consist of armed soldiers only; there were also rats, and apparently they were musical rats, for they came out and ran along the beams and seemed to enjoy the concert in a most wholehearted way."

By way of a necessary precaution for the danger zone the artists were each provided with a gas helmet, "a fearful head-dress, rather like a diver's helmet, but even more like a mediæval doctor's plague-mask when it is on. Mercifully the artists were not required to perform in these disguises; but out there every man carries his gas helmet slung over his shoulder as a matter of course, and the audience came to the concerts fully armed, gripping their rifles prepared to be rushed into the trenches at a minute's notice."

The program was given while shells were whistling overhead to an artillery accompaniment. Strange to say, the nerves of the performers were quite as steady as those of their more experienced audience. "Only at the first terrific, unexpected crash were they visibly startled, to the joy of the noise-hardened audience."

BACK in London again for the "between-seasons" interval before her next American tour, Louise Edvina was one of a long array of stars of the musical and dramatic world who appeared

the other day at a benefit concert at old Drury Lane Theater, arranged by Olga Nethersole for women war workers' funds. The Canadian soprano's musical colleagues on a program headed by Sarah Bernhardt were Louise Kirkby-Lunn, the contralto, and Marie Hall, the violinist.

J. L. H.

Mary Gailey Plays Bruch Concerto Under Chadwick's Direction

Mary Gailey, a gifted young American violinist who has been heard in concert in America during the last few years, but who this year has been giving her time to study under Theodore Spiering, appeared for the first time this season in Boston on Tuesday afternoon, April 25. She played Bruch's G Minor Concerto at Jordan Hall with orchestra under the baton of George W. Chadwick at the noted American composer's invitation. Her success was immediate, with the result that Mr. Chadwick engaged her for another appearance in Boston on May 12.

Notable Allentown Organ Recital by R. Huntington Woodman

ALLENTOWN, PA., April 27.—R. Huntington Woodman of Brooklyn was presented in recital Tuesday evening in the auditorium of St. Michael's Lutheran Church, under the auspices of the men of the church. A capacity audience heard Mr. Woodman in a program that revealed his wonderful technique and musicianly taste. It included the Prelude and Fugue, B Minor, and Fantasia in C Minor, by Bach; Handel's Interlude and Variations (Concerto I); Scherzo (Symphony IV), by Widor;

Toccata in C, by E. d'Evry, and compositions by Watling, Wolstenholme, Faulkes, German, Hoffman, F. de la Tombelle, César Franck, and the organist himself. Mr. Woodman is an artist in every sense of the word and his interpretations were delightful.

Eugene Nigob, Russian pianist, was heard in recital before the Oratorio Society Monday evening. Mr. Nigob's offerings were greatly enjoyed. M. D. M.

San Antonio Clubs Offer Fine Programs

SAN ANTONIO, April 25.—The last program of the San Antonio Musical Club was given at the St. Anthony Hotel, April 19, with the following participants: Frederick King, Ora Witte, A. Bessenberg, Josephine Dickerson, Agnes Schott, Peggy Bliss, Ethel Wilson, Eunice Grey, Corinne Worden Russell, Lillian Hughes, Leonora Smith, Hazel Hutchins, F. H. Palmer and Mrs. Roy Lowe.

Comic opera was the theme for the last meeting of the Tuesday Musical Club, which was held at the home of Mrs. Eli Hertzberg. The program, arranged by Mrs. W. M. Wolf, Zuleme Herff and Mrs. N. Goldsmith, was given by Mrs. Fred Jones, Mrs. Jessie Oppenheimer, Miss Pagenstecher, Mrs. Mamie Reynolds-Denison, Ruth Bingman, Mrs. Irving Stone and Mrs. N. Goldsmith.

C. D. M.

The choir of the First Baptist Church of Gaffney, S. C., consisting of twenty-six voices, under the direction of Frank L. Eyer, sang Protheroe's "Eastertide" on Easter Sunday. The solos were sung by Mrs. George Byers, Mrs. Victor Lipscomb, Victor Lipscomb, Sam Jones, and Charles Hames. Mrs. W. H. Gooding presided at the organ.

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MARCEL CHARLIER TO REMAIN IN AMERICA

Chicago Opera Company Conductor to
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Opera in That City

CHICAGO, April 22.—Marcel Charlier, conductor of French opera for the Chicago Grand Opera Company, has followed the lead of many another European musician and located in this country. Charlier is a Belgian, who received his edu-



Photo by Matzene

Marcel Charlier, Conductor of French Opera with the Chicago Opera Company

cation in Liège and Brussels, but present conditions in that war-torn country make it no musicians' paradise.

Mr. Charlier, who will be accompanist for Mme. Julia Claussen on the Redpath Chautauqua circuit for the next five months, will open a studio in Chicago on his return, and teach French and Italian opera. He will also continue as conductor of French opera for the Chicago Grand Opera Company.

Mr. Charlier originally planned to become a cellist, but changed to the piano, and made his debut in Liège when fifteen years old. He studied harmony and composition under Sylvain Dupuis, now head of the Conservatory of Liège, and won the first prize in harmony. He became assistant conductor of the Royal Opera in Brussels when only eighteen years old, and remained there seven seasons. He was coach for the principal stars of the Royal Opera. He was in Brussels when the Wagner Tetralogy was performed there in French for the first time

in Europe. He was director of the opera two years, when Messenger took him to Covent Garden, as assistant conductor. Charlier remained in London eight years, and was brought to America by Cleofonte Campanini to conduct French opera for Hammerstein in New York.

F. W.

MME. GUILBERT'S RECITALS IN NEW YORK RESUMED

French Artist Begins Another Series
and Introduces Two New "Songs
of Lunatics"

Yvette Guilbert began another series of New York recitals at the Maxine Elliott Theater on Wednesday evening of last week. A fair-sized audience again applauded the incomparable French artist lavishly. In the main, her program contained the things she has given at her previous appearances.

Two "Chansons de fous"—lunatic's songs—were new, however, and these grew some numbers the wonderful *disease* presented with a realism, vividness and force altogether harrowing.

For the rest the program contained the two medieval "Golden Legends," the song about the "Dame mal mariée" and the medieval Parisian coquette and the delicious "Lien Serré," all of which Mme. Guilbert's audiences so delight in.

Before the recital Jules Bois, the celebrated French author, delivered a eulogy of the *disease* that in eloquence and characteristic French beauty of expression would alone have sufficed to make the occasion notable.

Emily Gresser, violinist, was much applauded for her contributions to the program and Ward-Stephens's accompaniments were again admirable.

H. F. P.

FOUR NEWARK CONCERTS

David Bispham Among Performers in
Week's Programs

NEWARK, N. J., April 28.—The Newark and Jersey City Police Bands, numbering eighty-eight musicians, under the baton of the Newark conductor, Charles Biederman, delighted an audience of 2000 in the First Regiment Armory last Wednesday. Such works as Von Suppe's "Poet and Peasant" overture and a pot-pourri of airs from "Faust" were heard.

On the same evening the Newark Jewish Relief Conference gave a concert in Central High School, at which appeared an interesting orchestra of students under the leadership of Philip Gordon, and some popular local soloists, among them Esther Block, Milton Scheininger, Gertrude Pfaendler and an eleven-year-old violinist, Max Glickstein, who played de Beriot's "Scene de Ballet."

Maestro Roxas Unveils Vocal Talent of Pronounced Worth



"Snapped" in Central Park. From Left to Right, Maestro Emilio A. Roxas, Della Bryant, Mezzo-Soprano; Alvin Herbert Eley, Tenor, and Lorene Rogers, Soprano

EMINENTLY successful has been the first season in New York of the Italian conductor and coach, Emilio A. Roxas. The maestro came here with no heralding and by the sheer merit of his artistic gifts has made for himself a place in the city's musical life. As the spring season advances, he is planning to conduct a summer course beginning June 15, so that the students from a number of States who are working with him now may keep up their studies. In addition to this he plans to offer a special course for teachers.

Among the most promising pupils Mr. Roxas has had since he has been here is Alvin Herbert Eley, a young tenor of Norfolk, Va. Mr. Eley has been working under the guidance of Maestro Roxas since January. He is widely known in his home State, having sung in leading Virginia cities frequently. He gave up a lucrative church position to come to New York to study. He has a lyric tenor voice of lovely quality. Giovanni Martinelli, the Metropolitan tenor, who has been working with Mr. Roxas and whose singing has this winter been more admired than ever before, has heard Mr. Eley and approves highly of his voice.

Mr. Eley will work for opera, as will Mary Peters, a dramatic soprano of

Kansas City, who is now in the Roxas studio. Maestro Roxas has found New York to his liking and is bringing his wife and little girl over from Italy in May, so that he may set up his domicile in America. After the war, however, he will go each summer to Italy and take charge of the débuts of American singers who have prepared for the operatic stage with him in New York. His wide acquaintance in operatic circles in his country and his experience as an operatic conductor will aid greatly in launching gifted singers in an artistic way, without the fear of their being charged exorbitant figures by impresarios who impose on Americans.

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Basso Tittmann to Sing in Bach Festival and Philadelphia "Pop" Concert

Charles Trowbridge Tittmann, the basso, of Washington, D. C., will sing a solo part in the "Christmas Oratorio" at the Bach festival in Bethlehem, Pa., on May 26. On May 19, Mr. Tittmann is to be a soloist in a "pop" concert of the Philadelphia Orchestra in Philadelphia, singing Schumann's "Die beiden Grenadiere" with orchestral accompaniment.

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THE CRITIC CRITICISED

One of our correspondents recently gave voice to a sentiment not infrequently heard, as to why the critics write in such a scathing and hopelessly discouraging way about young artists, and also once more brought up a galling old suggestion for remedying the critical situation.

As the penalty for entering the profession of any art without the proper qualifications is extremely severe, as those who make a wrong choice in this respect suffer very greatly throughout life, it is well, it is only kind, somewhere near the beginning of the way to raise

barriers which only the gifted can and the persevering will surmount. Easy victory for youth leads to a self-confidence or an arrogance which may prove very harmful to the artist's prospects.

This trite fact, however, will scarcely serve to justify the cruel sarcasm and diabolically ingenious phraseology of ridicule with which some critics sometimes amuse themselves and their readers at the expense of young artists. Such weapons, if justifiable at all, should be reserved for the tougher hide of older artists, who are better able to defend themselves, and who should have attained a place in their art where they do not so readily give the critic an opening.

Our correspondent's remedy for the incapable critics with whom she feels we are surrounded is to have singers to criticise singers, pianists to criticise pianists, and so on through the whole list of instruments. She does not explain how every paper is to maintain a critical staff consisting of a singer, a violinist, a pianist, a 'cellist, a flutist, a harpist, and so on. Still more important, she does not explain how specific vocal or instrumental knowledge on the part of the critic is to confer on criticism its central and all-essential quality, which is its reaction to the human character of the work of the artist. It belittles art to place the criticism of it on a technical basis. Art is essentially something to which the awakened and sensitive soul of man responds automatically without his technical knowledge of the artists' processes. The best in criticism will come from such an all-human quality of perception, with specific technical knowledge a secondary matter.

Occasionally a man without a sensitive and awakened soul breaks into the critical fraternity, which is a pity. But that is almost better than to find one there who can only talk about the diaphragm or the glottis.

FIRST COMMUNITY CHORUS CONCERT

The first concert of the New York Community Chorus, Harry Barnhart, conductor, which was given in the De Witt Clinton High School on the Saturday evening before Easter Day, while scarcely remarked by those who record the matters of musical New York, was nevertheless an event of intrinsic interest and far-reaching significance.

That a large group of people, very many of whom knew nothing about reading at sight and were innocent of all vocal training, could after ten rehearsals give a technically creditable and unusually spirited performance of "The Heavens Are Telling" and other works of equal difficulty is interesting in itself. But of more dramatic interest was the spirit developed during the concert and manifested at the close by the attitude of the audience. Scarcely a single one of the audience left the hall for some little time. After a heartily expressed commendation of the performance, all seemed loth to leave a place where they had had so thorough a warming up. The close of the concert was like an informal reception. They had all been made to sing, and a vocal fervor had been drawn from them such as is seldom heard from "general" singing by an audience.

It was quite a new spirit for New York that this almost unheeded concert awakened, and in it was the promise of much greater things for the future.

ART IDEALISTS

[From an editorial in the Des Moines "Capital."]

Des Moines recently entertained two people who personified ideals in the world of music and art. They were Mrs. Edward MacDowell, widow of the great American composer, and John C. Freund, editor of MUSICAL AMERICA.

Spurred on by the hardships through which her husband had to toil in order to satisfy his genius for music, Mrs. MacDowell is devoting her life to a colony where creative artists, including painters, sculptors and others may go and carry on their work free of charge. It was her husband's wish that men and women with talent, but without funds, could develop their art unhampered by pecuniary responsibilities. Efforts are now being made to raise an endowment which will insure the expenses of the colony.

Mr. Freund is spending the remaining years of his life in an attempt to see that America gets her just dues in the musical world. He does not believe that Europe should dominate our music. He wants artists recognized for their merit and not because they were produced in countries with musical histories.

If Mrs. MacDowell could have started her idea seventeen years ago, Blakelock, now recognized as one of America's greatest painters, would not have gone to the insane asylum. If Mr. Freund's campaign bears fruit, American grand opera companies will be made up of Americans instead of being recruited from foreign countries.

[The above editorial, published in the Capital, the leading paper of Des Moines, is typical of the interest on the part of daily newspapers throughout the United States in the propaganda being made by the editor of MUSICAL AMERICA. In the present case ex-Senator Life Young, proprietor of the Capital, showed further his personal interest in the movement by introducing Mr. Freund to his Des Moines audience, manifesting his appreciation in an exceedingly bright and witty speech.]

PERSONALITIES



A New Bust of Theodore Spiering

Not often does a sculptor succeed in producing a likeness as striking as has Brenda Putnam in a recently completed bust of the noted American violinist and conductor, Theodore Spiering. Talented as a sculptress, Miss Putnam is also a gifted pianist, being associated with the Edith Rubel Trio. She is the daughter of the Librarian of Congress.

Schelling—Ernest Schelling, the pianist, is playing on the Coast at the present time. One of his recitals will be given in Spokane, where one of his sisters has her home.

Amato—The announcement came from Warden Kirchwey's office at Sing Sing last week that Pasquale Amato, the baritone, had consented to go to the prison in the immediate future to sing for the inmates.

Ganz—Rudolph Ganz, the distinguished pianist, who is to make an extended tour of America next season, has also been engaged for three recitals in Havana, Cuba, in the first week of December. An interesting point in connection with this engagement is the fact that the local managers in Havana have made the special request that Mr. Ganz include in his programs only classical selections. This indicates a tendency of the Spanish people generally to prefer the older to the modern schools.

Tracey—Apropos of the introduction of Stravinsky music in America by the Ballet Russe, Minnie Tracey, the singer and teacher, told in a recent Columbus lecture-recital of meeting the Russian composer in Paris two years ago. Stravinsky was directing a Parisian orchestra in some of his own works. At rehearsal he put himself immediately *en rapport* with the musicians by saying: "Gentlemen, they say my music is a devil. Well, then, let us form a regiment and go forth and conquer him."

McCormack—John McCormack continues to add to his already considerable collection of valuable paintings. Among the tenor's recent purchases have been his second Blakelock, a woodland landscape, for which he paid \$4,000, and "The Marsh Road, Darien, Connecticut," by another American painter, Raymond Holland. He also purchased some valuable tapestry and rugs and an old Viennese vase at a recent sale, and it is estimated that his expenditures for art objects in the last month or six weeks have amounted to some \$40,000.

Tauscher—Just to be a prima donna's daughter is all the fame that Lotte Tauscher, daughter of Mme. Gadski, desires. "I sing a little—yes," confesses Miss Tauscher, "but only for my own amusement—and, incidentally, my mother's criticism. I couldn't let anyone else take care of mother on tour. Everything in connection with her wardrobe I arrange with my own hands. All her costumes I get ready for her when she is singing at the opera, and I meet her the moment she comes out of the wings. Once in a while I have been in the audience to hear mamma sing, but very seldom. Usually when she is singing I busy myself in the dressing room."

Claussen—That marriage is an aid and not a hindrance to an artistic career is the firm belief of Mme. Julia Claussen, the Swedish prima donna, of Chicago, and Mme. Claussen's views are given special interest by the fact that hers was a love match, and a runaway one, too. She began her career at the Royal Conservatory, Stockholm, when very young, and married at the age of twenty against the advice of her friends, family and teachers. "They all said to me that all would be lost if I married," laughed the prima donna. "But I said I was sure I would succeed if I worked hard, regardless of the terrible handicap they told me marriage would prove. I am sorry for the artist who doesn't marry, or for anyone who doesn't love. They miss much."

POINT and COUNTERPOINT

A VAUNT, ye plagiarists! Minnie Tracey, in her recent lecture-recital at Columbus, told of Rossini's going to the performance of some new musical work in Paris and keeping his hat on while the work progressed. The critic of the *Figaro* went to him and asked him if he knew that he had kept his hat on and had been tipping it semi-occasionally. "Ah, yes, indeed," returned the composer, referring to the reminiscent character of the music. "I have been saluting all my old acquaintances."

"The hours I spent with thee, dear heart," sang the sentimental swain. "That's all that some people ever do spend," remarked his innamorata acidly.

"People who live in glass houses should not practice cubist music."—J. Norris Hering in the Baltimore *"Star."*

The Philadelphia *Evening Ledger* discerns "A Failure of Flute Magic" in the following:

A musician of Cleveland performs entrancingly upon the flute as a member of the orchestra in a local theater. He has now been obliged to procure a summons to keep his landlady out of a seat in the front row, for his artistic temperament, it seems, has overlooked what he owes her for board, and she makes his musical life miserable by way of reprisal, "wagging her finger at him menacingly" and "ever and anon shaking her clenched fist at him."

In retaliation the *Ledger* suggests: "Perhaps the distracted flutist can manage to produce cacophonies so earpiercing that the landlady will beat a retreat and leave him in peace to his cadenzas and florituras." A sort of Pied Piper with reverse English.

A certain composer who by no means underestimates the worth of his own music, remarked the other day to a group of acquaintances:

"Did you ever notice that the names of all the great composers begin with M?"

"M!" ejaculated his astonished audience.

"Yes, M," said the composer. "Mozart, Mendelssohn, Meyerbeer, Moszkowski and Me!"

"Musical people are so absurdly unreasonable. They always want one to be perfectly dumb at the very moment when one is long-ing to be perfectly deaf."—Oscar Wilde.

Charles Haubiel of Oklahoma City tells us that in a musical history class the instructor had just remarked that Liszt was very free in his form structure; that from the classicist viewpoint he had no form at all. A young miss with a twinkle in her eye reiterated, "he had no form?"

"No," responded the instructor readily. "It's fortunate he was not of the female sex, isn't it?" Result—silence and downcast eyes. *So gehts mit die Frauen!*

Coatesville, Pa., April 29, 1916.

Dear Point and Counterpoint:

Glancing over a recent edition of our worthy newspaper, my attention was drawn to the account of an organ recital I had given. Great was my amazement when I read that one of my selections was "The Honolulu Chorus" by Handel.

Yours truly,

Edna Hoffman.

No wonder the Zoellners use the term "string quartet" in their billing. P. B. Emery of Dallas, Tex., sends us this

from the *Evening Journal* of that city:

Zoellner Quartet Sings at Opera House

Closing a successful season last night at the Dallas Opera House, the Schubert Choral Club presented the famous Zoellner Quartet, in chamber music, assisted, etc.

A typographical error made a Baltimore newspaper say, not long ago, that the choir of a church would sing the anthem, "O, Raving Victim!" instead of "O, Saving Victim!"

Music, what is thy power in the hands of an *enfant terrible*? Oliver Sterling Metzler, pastor of a church in Lock Haven, Pa., writes us of an experience of a Methodist minister who was calling on a family which was dominated by the antics of an irrepressible little Paul. When prayer was proposed, all knelt. Scarcely was the beginning made, when a phonograph, manipulated by Paul, began to grind out the liveliest sort of a tune. The preacher brought his prayer to an unceremonious end, and the urchin remained the hero of the occasion.

"Do you play very much nowadays, Miss Solo?" he asked.

"Only occasionally; I am getting quite out of practice."

"I was passing your house last evening," he went on, "and stood at the gate for a moment to hear you play. Instead of getting out of practice, I think you are improving."

"Last evening?" she questioned.

"Yes—about nine o'clock."

"You are mistaken. I was at the opera last evening. It was the man tuning the piano you heard."

At the Cornell Festival they had public rehearsals in the afternoon, to which the admittance fee was twenty-five cents. On the morning before Schumann-Heink's appearance a woman 'phoned Hollis Dann's residence and asked Mrs. Dann: "Say, is Mrs. Hinks going to sing this afternoon?"

PLANS 'ALL-ENGLISH' PROGRAM

Anne Arkadij, American Liedersinger, to Give Songs Composed for Her

The increasing demand for programs in English, especially among the music clubs that are now arranging their artist recitals for the 1916-1917 season, is an encouraging feature for American composers to contemplate. One of the artists who are planning "all-English" programs to meet this demand is Anne Arkadij, the American liedersinger, who has done much in the season just ended to win the serious consideration of the musical public.

Walter Henry Rothwell, the prominent composer and conductor, is composing a group of songs, from text by English and American poets, which will be heard on Miss Arkadij's programs next season. Programs in English, French and German are being arranged by the American singer of *lieder* for her first concert tour of the 1916-1917 season, which will include a large number of Middle Western cities.

Laeta Hartley Wins Re-engagement at Watertown, Conn.

Laeta Hartley, the pianist, gave a recital in Watertown, Conn., on April 17, which was so successful that a return engagement for next year was immediately arranged. Her program included a Chopin group, Rubinstein's "Barcarolle," "Caché-Caché" by Pierné, Grieg's "Mystère," MacDowell's Concert Etude and the "Waldesrauschen" of Liszt.



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LADA TO MAKE JOINT APPEARANCE WITH RUSSIAN SYMPHONY



Lada, American Concert Dancer, Who Will Make Summer Tour of South America

Lada, the American concert dancer, whose art has been likened to that of the Russians and whose success in Russia has been similar to that of the Pavlova and Diaghileff Ballets in America, will sail early in May for a tour of the principal cities of South America. She will return to New York in October and will then begin her first transcontinental tour.

Lada will make a number of joint appearances with the Russian Symphony Orchestra during the coming season. She is appearing under the same management as that organization, that of John W. Frothingham, Inc. The combination is proving to be a most attractive one, as programs composed entirely of Russian music are now being arranged.

One number which is being requested by managers wherever Lada and the Russian Orchestra have been booked is the Polovetzer Dance from Borodine's "Prince Igor," which has been one of the most popular features in the Diaghileff Ballet programs. Although the Polovetzers are now an extinct race, traditions of their customs and dances have been handed down to other tribes, and it was from these people that Lada gained the knowledge which she has incorporated in her exposition of the dance.

ROSS DAVID 'AT HOME' SERIES

Gifted Artists Appear in Programs of Informal Nature

An interesting series of informal musical "at homes" has been given during March and April by Mr. and Mrs. Ross David at their studios in The Rutland, on West Fifty-seventh Street, New York. Margaret Woodrow Wilson, the daughter of the President, sang at one of them, as did Mrs. Annie Howe-Cothran, Mrs. R. H. Mainzer, Mrs. Charlotte Eldridge, Mrs. R. G. Cox, Mrs. F. S. Young, Lorraine Reynolds, Mary Maynard, Camilla Morgan, Beatrice McCue, Miss A. P. Price, Marguerite Gale, Harmonie David and Messrs. H. J. Kaltenbach and William Randebrock. On one occasion Raymond Loder, baritone, a former pupil of Mr. David, appeared. Among his offerings was a group of German songs, with translations by Cecil Cowdrey. At another musicale Natalie Fairbairn, a gifted pianist, played some MacDowell works delightfully, and F. S. Young accompanied his wife in a group of his own songs.

Harriet Ware was present at one of the afternoons, when Mrs. R. G. Cox, a splendid soprano of Harrisburg, Pa., sang the solo part from her cantata, "Undine." Mrs. Cox sang the part on April 14 in Washington with great success.

MYRNA SHARLOW

Lyric Soprano

Re-engaged—CHICAGO OPERA Season 1916-17

Coast to Coast Concert Tour Sept.—Oct.

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MILWAUKEE TALENT STRIKINGLY SHOWN

Final Auditorium Symphony and
Other Concerts Demonstrate
City's Rich Resources

MILWAUKEE, April 26.—Notable among the concerts given by local musicians was the closing one in the Auditorium Symphony Orchestra season. The program marked an appreciable gain over previous efforts as presented Sunday afternoon under direction of Hermann A. Zeitz. Particularly worthy was the interpretation of the two middle movements of Tchaikowsky's Sixth Symphony, which were given with a finish and sincerity that aroused the highest enthusiasm. Another interesting number was "Dämmerung," by Hans Deutzmann, a member of the orchestra. The piece is a pleasing conception and promises much for the young composer.

MacDowell's A Minor Concerto was played with fine style and feeling by Florence Bettray, who commands a solid tone and well-developed technique. Genevieve Mullen, soprano, sang an aria from "Cavalleria Rusticana," and was also well received.

An enjoyable performance of Haydn's "The Seasons" was given at the Pabst Theater, Monday evening, under the direction of Hermann A. Zeitz, by the Musicverein, the concert marking the last in the club's season and the fiftieth anniversary of the performance of the work under this organization's auspices. The chorus numbered 200 voices and was assisted by the Auditorium Symphony Orchestra. The singers brought to their

task ability to express lighter moods as well as to produce brilliant climaxes, commendable precision, richness in tone masses and clearness of enunciation. Mme. Rosina Van Dyk, soprano, and Ludwig Eybisch, tenor, sang effectively the love duet, and Arthur Herschmann, baritone, sang with discernment and good style.

A second choral concert of much interest was that given by the Handel Chorus, directed by Thomas Boston, at Plankinton Hall, Tuesday evening. The organization, a well-balanced chorus of fresh young voices, sang Dudley Buck's cantata, "The Triumph of David," showing commendable grasp of problems of choral singing. Several part songs were excellently given. Incidental solos in the cantata were sung by Margaret Boston Williams and Stanley White.

A feature of the program was the Apollo Quartet, which made its initial appearance at this concert. Mme. Helen Cafarelli, soprano; Beecher Burton, tenor; Charlotte Pegge, contralto, and George Russell, baritone, all local singers of ability, compose the quartet. Besides appearing as soloists for the cantata they gave several quartet and duet numbers and were enthusiastically received. Grace Davis, Lulu Lunde and Harrison Hollander were the accompanists.

The quality of local musical talent was also strikingly exemplified at the Athenæum, Friday evening, when for the first time the songs of Mrs. Isabella Anne Schmaal were performed in public. The songs reveal a genuine musical gift of high order; the melody and invention of "Mondnacht" and "In Einsamkeit," especially are original and fine. Mrs. Elsa Kellner, soprano, gave the songs sympathetic interpretations. J. Erich Schmaal, pianist, who arranged the program; Hugo Bach, cello; Albert Fink, violin, and Oscar Dost, clarinet, gave admirable re-creations of quartets by Gade and Rabl. Mr. Bach's musicianship was convincingly set forth in two cello solos.

J. E. McC.

WOODRUFF CHORUS REVIVES FAVORITES

University Glee Sings Superbly
Aided by Mme. Sundelius
and Mr. Wells

With a program in which the larger works were numbers which had proven appealing in former concerts of the chorus, the University Glee Club gave one of the most delightful concerts of its history at the Hotel Astor, New York, on April 27. The club was assisted by the exceedingly gifted soprano, Marie Sundelius, while one of the club's own artist members, John Barnes Wells, sang three incidental solos.

The larger works which were revived were the Strauss "Blue Danube," Frederick S. Converse's "Serenade," with the solo parts sung ably by Mme. Sundelius and Mr. Wells, and Horatio Parker's "The Leap of Roushan Beg," with solo by Mr. Wells, for the hearing of which number the composer came down from New Haven. Will Marion Cook's "Swing Along" was a lilting final number. The chorus, under the musicianly and magnetic direction of Arthur D. Woodruff, sang these numbers with the rich tone and painstaking attention to detail which make its work an admirable example of superb male chorus singing. Of the shorter works, Selim Palmgren's "Summer Evening," with an obligato by Mr. Wells, was done with especial finesse.

In groups of songs in French and English, and in an added "Depuis le jour," Mme. Sundelius manifested the beauty of voice and charm of personality that

have merited for her the honor of being engaged for the Metropolitan Opera Company. She was forced to repeat the "Zuni Indian Lover's Wooing." Her accompaniments were played most satisfyingly by William Janashek, the club's accompanist. The New York Festival Orchestra also supported the chorus.

A graceful compliment was paid to Princeton University in the college song group. This being the last concert under the presidency of Otto A. Hack, Princeton, '03, two of the three college songs were representative of Princeton—the "Steps Song" of Ernest T. Carter, '88, and "Going Back to Nassau Hall," by Kenneth S. Clark, '05. Mr. Woodruff courteously relinquished his bâton to Mr. Hack for the conducting of these numbers, and Mr. Clark was at the piano in his "Going Back," which was re-demanded. Dartmouth's "Eleazer Wheelock," completed the group.

K. S. C.

Mortimer Browning Offers Programs in North Carolina Cities

GREENSBORO, N. C., April 28.—Mortimer Browning, organist and choirmaster of the West Market Street Methodist Church, presented Porter's "Resurrection," at the Easter evening service with soloists and chorus of forty voices. The regular quartet, Mrs. Sparger, soprano; Margaret Glenn, contralto; Floyd Bennett, tenor, and Edgar Clapp, baritone, were the local soloists, assisted by Pauline Abbott Browning, soprano, and Ethel Ross, mezzo.

A very successful recital was given at High Point, N. C., by Mortimer Browning, organist, assisted by Pauline Abbott Browning, soprano, resulting in a return engagement.

The second annual concert of the Mozart Club, Mary Coler Davis, director, was given recently in Ottawa, Kan. The club's orchestra played several numbers.

FLORENCE MACBETH

Prima Donna Coloratura of the
CHICAGO OPERA ASSOCIATION

CONTINUES HER PHENOMENAL SUCCESS IN CONCERT IN WASHINGTON,
BETHLEHEM, MINNEAPOLIS AND GALESBURG, ILL.



AMATO AND MACBETH GIVE RICH CONCERT

Washington, D. C., "TIMES," April 1, 1916.
Miss Macbeth gives veritable joy with her singing. Her personality is as winsome and charming as her voice is fresh and absolutely free. Here is a delicate art which she uses with taste and entire ease in execution. In the "Qui la Voce" from "I Puritani" and the Dell Acqua "Villanelle" she displayed a graceful and smooth and clear coloratura. Nor was anything more charming than the Page's song from Verdi's "Masked Ball," given as an encore.
Washington, D. C., POST, April 1, 1916.
In Miss Florence Macbeth, Amato had a great foil to his vocal bigness. A bonnie looking lass in her blue gown, with a soft, winsome personality and a lovely bell-like voice, she won all hearts. She sings with good style and a charm of manner that is altogether delightful. She has interpretative gifts of the highest order.

Washington, D. C., "HERALD," April 1, 1916.

Miss Macbeth opened the program with the brilliant aria "Qui la voce" from the opera "I Puritani" by Bellini, a song well suited to her flexible, sweet voice with its soaring, bird-like high notes. There were charm and delicacy in her rendition of a group of French songs, the best one of which, "Villanelle" by Dell Acqua, was exquisitely phrased. Miss Macbeth also sang a group of English songs with a delightful enunciation. After each number Miss Macbeth graciously responded to the applause and sang an encore.

SOLOIST WITH LEHIGH VALLEY SYMPHONY ORCHESTRA

Bethlehem, Pa., "TIMES," April 5, 1916.

Heralded as the young American nightingale, Miss Florence Macbeth, the gifted soprano singer, fully justified the appellation at her first appearance before a Bethlehem audience at the fourth concert of the season of the Lehigh Valley Symphony Orchestra in the Grand Opera House last evening, which closed very successfully the ninth season of the orchestra. She has a remarkable compass of voice which is trained to absolute accuracy of pitch, and her breath control is amazing. The display of these qualities in the songs that followed, made the audience of fully 1000 people very responsive. Miss Macbeth's cordial reception greatly inspired her. She has a winsome personality and a voice of flute-like clearness. With such an equipment Miss Macbeth has a wonderful career before her. Her efforts stamped her as a coloratura artist of the highest order. Her highest notes reaching three line E flat were like child's play. She finished the aria amid deafening and repeated applause. The four songs made the audience eagerly long for more, and Miss Macbeth was obliged to satisfy the assemblage in order to quell the applause, which she did by singing "To a Messenger" by La Farge and "Annie Laurie." It is doubtful whether a Bethlehem audience ever heard the old Scotch song rendered more tenderly than Miss Macbeth did it.

SYMPHONY ORCHESTRA CONCLUDES SEASON. FLORENCE MACBETH, SOPRANO, PLEASURES BIG MUSIC-LOVING AUDIENCE

Bethlehem, Pa., "THE GLOBE," April 5, 1916.

This was Miss Macbeth's first appearance here. Her pleasing personality and her fresh and sweet-toned voice held her hearers captive. Her voice has charm of quality and wonderful flexibility. Her selections were a sufficient test and her intonation was faultless, her trills were without effort and possessed a purity of tone and a sense of style that were little short of startling. Her high E was as clear and sweet toned as was ever heard.

FLORENCE MACBETH, CHARMING WARBLER, IN BEST OF VOICE, YOUNG DIVA DELIGHTS ALL

By Victor Nilsson

MINNEAPOLIS JOURNAL, Feb. 29, 1916.

Florence Macbeth, the rising coloratura diva of Minnesota origin, last night gave a song recital at the auditorium, delighting a good-sized and heartily responsive audience.

Miss Macbeth was her own sweet self, and her voice was as silvery as ever. Yet there was noticeable progress both in her instrument and artistry. There seemed to be more body to her voice and her articulation was more distinct than ever before. Thus she gave not only exquisite warbling exhibitions, but also more of song interpretation than of yore, although the selections were all chosen from the viewpoint of vocal brilliance.

There were four groups of songs of which Bishop's "Lo, Hear the Gentle Lark," and Gilbert's waltz song, "In the Starlight," in their florid ornamentation came close to the arias. The whole program was studied with brilliant high Cs and Ds, with an occasional E and F in altissimo. In the Bishop song the final high note was sustained to well-nigh unbelievable length.

Galesburg, Ill., "DAILY REPUBLICAN-REGISTER," Feb. 2, 1916.

With a voice of great range and marvelous flexibility, Florence Macbeth thrilled a great audience in the First Methodist Church Monday evening and pleased the most exacting of the local musical critics. This was one of the World-Famous Artists Recitals.

Without giving detailed mention of every number, it can be said that a voice superior to that of Miss Macbeth's has probably never been heard here. Her wonderful execution, the great range, three octaves, the purity of the voice, both in the lower and the higher registers, her perfect control of it, the exact placement of tones, the sweet flute-like quality, its indescribable charm of expression, all charm and delight and surprise. In her opening aria, "Je suis Titania" from Mignon by Thomas, she gave the audience one of the most perfect of interpretations, singing it with an ease, beauty and brilliancy that proved captivating. At times unaccompanied by the piano, she produced a singing of vocal pearls and gems that seemed fairly to scintillate with melody. It appeared the perfection of vocal art. The applause had all the dimensions of an ovation, resulting in a recall and a second selection which, like its predecessor, met with large favor and was marked by equal facility of rendition.

Miss Macbeth's voice appeals to one as versatile and yet as being under such control that without apparent effort she can handle it, so to speak, as she will. It combines strength with delicacy, and roundness of tone with refinement. This was apparent in her second number, "Caro Nome," from Rigoletto.

However, the audience was appealed to especially in the English group of songs, in which all could understand the more clearly the sentiment. One of the charms of her style is its simplicity, and the absence of stage mannerisms. In response to several recalls she sang in a manner that seemed to hold all under a mystic spell, that old favorite, "Annie Laurie," and this gave all an opportunity to observe the beauty of her sustained tones and their fine quality. Into this song she put much feeling and deep expression.

After the concert, on all sides were heard favorable comments. Many regarded Florence Macbeth as the best lyric soprano they ever heard.

Galesburg, Ill., "EVENING MAIL," Feb. 22, 1916.

Miss Macbeth has gained a reputation throughout the country for her presentation of the aria "Caro Nome" from "Rigoletto." The astounding ease with which she accomplished the difficulties of this aria last evening, and the purity and loveliness of her tones, were subjects of much comment. Miss Macbeth is a singer whose gifts are well worth while.

Personal Representative, DANIEL MAYER, 1005 Times Building, NEW YORK

PROVIDENCE WELCOMES MISS BARROWS

Singer's Return to Concert Stage
Occasion for Huge
Gathering

PROVIDENCE, R. I., April 18.—Before an audience that taxed the maximum seating capacity of Churchill House, Harriot Eudora Barrows, the gifted soprano, appeared in song recital here last evening, with the assistance of Coenraad v. Bos, of New York, at the piano.

On account of her very large classes of students in Providence and Boston for the last two years, Miss Barrows has been obliged to absent herself from the concert platform to a considerable degree, and her royal welcome of last evening was a forceful expression of the public's joy in hearing her again. Miss Barrows sang:

"Tu fai la superbetta" (1700) Fesch; "Shepherd's Cradle Song," Somervell; "Träume," Wagner; "Auf dem wasser zu singen," "Die Forelle," Schubert; "Ein Schwan," Grieg; "Der Schmied," Brahms; "Plus De Depit," Gretry; "Separation," Hille-macher; "Les Papillons," Chausson; "Chanson Revée," Presse; "Mermaid's Song," Haydn; "Indian Love Song," Lieurance; "Shepherd's Song," Elgar; "Cuckoo Clock," Schaefer; "I Know My Love," Hughes; "Tis Springtime on the Eastern Hills," Whelpley; "A Bag of Whistles," Crist, and "Pleading," Elgar, as extras.

These she sang with a fine degree of musicianship and artistry. Her voice is a soprano of brilliant quality and resonance, and in her management of it she evinces a thorough understanding of vocal control and placement. Her diction was flawless, especially in the German and English songs, and thoughtful intelligence was manifested in her inter-



Harriot Eudora Barrows, Distinguished
Singer and Teacher

pretations. The audience was charmed by her magnetic personality. So compelling was her delivery of the "Indian Love Song" by Lieurance, that the audience would not desist from applauding until she had sung it again.

The superb piano accompaniments of Mr. Bos, were, as always, a delight to listen to, but on this occasion he was also pleasurably heard as solo pianist as well, playing a group of pieces by Rachmaninoff, Beethoven, Schumann and Chaminade, in which he won additional glories.

George Warren Reardon Sings Cantata
Rôle in Asbury Park, N. J.

George Warren Reardon, the New York baritone, won success singing the baritone solo part in Will C. Macfarlane's cantata, "The Message from the Cross," at the First M. E. Church, Asbury Park, N. J., on Friday, April 21. The performance was given under the direction of Tali Esen Morgan, employing a chorus of one hundred voices. Mrs. Bruce S.

Keator presided at the organ. Mr. Reardon has been engaged to sing "Coleridge-Taylor's 'Hiawatha,'" at Yonkers, on May 19, and Gaul's "Joan of Arc," at Ossining, N. Y., on May 26.

Kathryn Platt Gunn Plays in Two
Church Services in Brooklyn

On Easter Sunday, April 23, Kathryn Platt Gunn, the Brooklyn violinist, was heard at St. Paul's Congregational

Church as soloist. In the morning she played Bohm's Cavatina and the Sammartini-Elman "Canto Amoroso," in the evening the Sarasate version of Chopin's E Flat Major Nocturne, Svendsen's Romance and the Schubert-Elman Serenade. The organist was George M. Heumann. At the Church of the Messiah, Brooklyn, she was the soloist on Palm Sunday, April 16. Accompanied by George Arthur Wilson, organist, she played d'Ambrosio's Romance, Friml's Lullaby, Ganne's "Extase" and Ries's Adagio. These numbers constituted a short recital before the afternoon service.

TO FORM MUSICAL COLONY

Amateur Singers of Minneapolis "Lohengrin" Will Study on Lake Michigan

CHICAGO, April 29.—A musicians' colony on Lake Michigan next summer is proposed as a result of the successful performance of "Lohengrin" in Minneapolis recently. There some of the stars of that performance plan to study, enlarge their repertoires and prepare themselves for the operatic stage.

Arabel Merrifield, who won praise for her singing of the part of Ortrud, will



Arabel Merrifield, Who Sang "Ortrud" in the Recent Minneapolis Production of Lohengrin." From a Recent Snapshot

be a member of the colony, as will also Ernst Knoch, Esther Osborn, Dr. Edmond Kraus, and other members of the cast.

"I learned the rôle of Ortrud in twelve days, and it would have been impossible to do so except for Mr. Knoch," Mrs. Merrifield declares. "The idea of producing 'Lohengrin,' largely with amateurs in two weeks would have daunted any other man but Mr. Knoch."

Mrs. Merrifield, whose voice is a rich mezzo-contralto, studied first with Mme. Techlavigna in Cincinnati, and then went to New York for a short while. The bulk of her study has been in Minneapolis with Esther Osborn, who for five years was prima donna of the Royal Opera in Stockholm, Sweden. F. W.

Harrison Potter, on the faculty of the Fox-Buonamici School of Pianoforte Playing, Boston, gave a public recital in Wesleyan Hall on April 12.

FIRST ALL-AMERICAN SERIES FOR LOCKPORT

Mayor Declares Inaugural Day
of Artist Course a Civic
Holiday

Concrete testimony as to the spread of the campaign for American music and musicians is given in the Van De Mark Concert Book, announcing the first American series of concerts of all American artists, which A. A. Van De Mark is to inaugurate in Lockport, N. Y., on Sept. 14, 1916. Mr. Van De Mark describes his purpose in the foreword, entitled "Patriotism and Citizenship":

"In my work along musical lines I recognize, as a citizen, what I owe my fellow citizens. In other words, if I wish to be deeply and broadly patriotic it is my duty to show preference to the American artist rather than the foreign. Shrewd manipulations and over-zealous methods used in promoting concert activities favorable to the foreign artist and against the rights and privileges of the American artist should be corrected by a greater infusion of devotion to the principles of citizenship. The average American forgets that it was not Wagner, Verdi, Mozart and Beethoven who made their respective countries musical, but rather that these countries produced the composers.

"We, Americans, have been neglecting our own talent to chase the will-o'-the-wisp of a foreign label. We have paid to the foreign artist thousands of dollars which might have been used to better advantage in developing our own musicians. America will become truly musical when it cares more for the art than the artist, when it becomes democratic enough to give true credit to ability wherever found, when it is loyal enough to support art for art's sake.

"We need to keep continually before our own eyes, and ever flashing before the public eye and ringing in the public ear the fact that we have a country to be proud of. It is even more necessary for us who are by birth and descent Americans not to throw away our birthright and wander back to bow down before the alien gods that our forefathers forsook. True patriotism means America first, last and all the time."

The list of American artists announced by Mr. Van De Mark is as follows:

Calvin Coxe, Ethelynde Smith, Bertha Lansing Rodgers, William Morse Rummel, Margaret Jamison, Edgar Schofield, Emma Roberts, Ralph Osborne, Bessie Leonard, Florence Larrabee, Beatrice McCue, Grace Hall Rihelddaffer, Theodora Sturkow-Ryder, Vera Curtis, Jeanne Woolford, Ellen Richmond Marshall, Carrie Jacobs-Bond, Bessie Brown-Ricker, Amy Ellerman, Marie Morrissey, Elizabeth Siedhoff, Edmund Jahn, Lucy Jahn, Gertrude Rennyson, William Wade Hinshaw, Maud Kraft, Frank L. Farrell, Earl Tuckerman, Sol Marcellon, Harriet Sterling Hemmaway, Jessie Hammond, Frances Ingram, Mary Quinn, Martha Steele, Florence Harde-man.

The book contains a proclamation by the Mayor of Lockport who declares Sept. 14, 1916, a civic holiday to be known as American Day.

Remarkably ornate and complete is the Van De Mark Book, which contains greetings from a large number of prominent men, including Ex-President Taft, John Wanamaker, Governor Philipp of Wisconsin, James Whitcomb Riley, John C. Freund, Editor of MUSICAL AMERICA; Edward Bok, Walter Damrosch, Governor Whitcomb of Oregon and Thomas A. Edison.

Susan Thompkins Medrow, a widely known Rochester violinist, who has been soloist with Sousa's Band for several seasons, has been engaged by Director-Manager W. H. Seely to organize and direct an orchestra of fifteen or sixteen pieces for the Piccadilly Photoplay Theater, which is under construction in that city.

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With Oratorio Society of Baltimore in Gounod's "Redemption." The Baltimore Sun, April 25, 1916: "Frank Croxton, the distinguished basso, who was in beautiful voice last evening and who sang the many narratives with splendid authority and much beauty of tone."

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WHOLE CONCERT OF HERBERT'S MUSIC

Philadelphia Chorus Presents It—
Treble Clef Season Ends—
McCormack Recital

PHILADELPHIA, May 1.—The Treble Clef, under the direction of Karl Schneider, closed its thirty-second season with the presentation of an elaborate program, in which Rudolph Sternberg, baritone, was the special soloist, in Horticultural Hall Thursday evening. This well-known chorus of women's voices gave pleasure as usual to a large audience in all of its numbers, which included Joseph Sucher's "Visions," with incidental soprano solo by Matilda Snyder Christie; Mrs. Beach's "The Year's at the Spring," sung by request; "Song of the Nuns," by Jensen, with soprano solo by Elsa Lyons Cook, and horn obbligato by Anton and Joseph Horner, as well as several other attractive numbers. Mr. Sternberg, who has a full, rich voice, firm and true, which he uses with ease and expressiveness, sang an aria from Verdi's "Don Carlos," and was heard with the chorus in William Lester's choral ballad, "Thyre the Fair." Ellis Clark Hamman was the pianist, and assisting instrumentalists not already mentioned were John K. Witzeman, F. W. Cook and David Dubinsky, violinists, and Alfred Lennartz, cellist. A distinctive feature was Schumann's

Quintet, for piano and string quartet, played by Messrs. Hammann, Witzeman, Cook, Dubinsky and Lennartz. John McCormack appeared at the Metropolitan Opera House for the first time in recital on Friday evening, the Academy of Music having been found too small to accommodate the people clamoring to hear him. But even the big opera house at Broad and Poplar streets, where the Irish tenor made his first appearances in Philadelphia several years ago, as a member of Hammerstein's opera company, lacked the seating capacity to satisfy would-be purchasers of tickets, and after about 650 extra chairs on the stage and in the orchestra pit also had been occupied, and all the available standing room sold, there were still many unable to get inside. To dwell upon the details of Mr. McCormack's program, or the manner in which he sang it, would be superfluous. It is enough to say that he sang the kind of songs that everybody loves to hear him sing, in a way that captivated every listener. The assisting solo artist again was Donald McBeath, the violinist, who also was received with favor.

Miss Forbes, pianist, who recently scored an emphatic success at her debut in Boston, appeared before an invitation audience in the studio of Florence Leonard and Louisa Hopkins, 1520 Chestnut street, Thursday afternoon, when she played informally a program including the Brahms Rhapsody, Op. 79, No. 1, the F Sharp Impromptu of Chopin, and several other numbers, making a deep impression by means of her unusual technical ability and brilliancy of interpretation.

Concert of Herbert's Music

The Strawbridge and Clothier Chorus, decidedly one of the best singing organizations in this vicinity, gave its annual concert at the Metropolitan Opera House Thursday evening, with a program made up entirely of selections from the compositions of Victor Herbert. Being invited by Herbert J. Tily, the regular director of the chorus, to take his place for the evening, Mr. Herbert conducted throughout, and, in a speech which he made after the first part, complimented Mr. Tily upon his ability as a director and the chorus upon its admirable work, and declared that the evening brought to him the greatest honor of his musical career.

The program began with Mr. Herbert's melodious and dramatic cantata, "The Captive," which was given by the chorus, with the assistance of about sixty members of the Philadelphia Orchestra, and May Ebrey Hotz, soprano, and Reinold Werrenrath, baritone, as soloists. The excellent interpretation of this work was followed by a miscellaneous program. The orchestra played Herbert's "Irish Rhapsody," and Mr. Werrenrath's sympathetic baritone, with which he has frequently charmed a Philadelphia audience, was heard in selections from "Princess Pat" and "The Fortune Teller." Mrs. Hotz, whose voice is a pure soprano of rare beauty and dramatic power, sang with fine effect "A Perfect Day," from "Madeleine," and did so well the brilliant Italian Street Song, from "Naughty Marietta," with accompanying chorus and orchestra, that a repetition was enthusiastically demanded. The program concluded with a spirited performance of "Triumph," from the suite, "Columbus," for orchestra, chorus and organ. Mr. Herbert was given a veritable series of ovations during the evening and presented with a large wreath.

Scholarship Awarded

The scholarship in the music department of the University of Pennsylvania, established by the Matinee Musical Club, to be awarded to the member of Dr. Hugh Clarke's composition class attaining the highest general average, has been awarded to Helen Chance, with honorable mention to Marguerite Strehle.

Arturo Papalardo, the Italian grand opera conductor and teacher of several famous operatic artists, who became a resident of Philadelphia several months ago and opened a studio here, had charge of a program of operatic music, presented with notable success by the Phil-

adelphia Music Club, in its assembly room at the Aldine Hotel, Tuesday afternoon.

Ralph Kinder, the distinguished church and concert organist and composer, of this city, organist and choir director of the Church of the Holy Trinity, Rittenhouse Square, has been engaged to give a recital on the Frieze memorial organ, as one of the series of notable concerts during the twenty-third annual May Musical Festival in Hill Auditorium, Ann Arbor, Mich., May 17, 18, 19 and 20. Mr. Kinder's recital will take place on Saturday afternoon, the 20th. The second students' recital in connection with the Kinder Organ School took place in Estey Hall Thursday evening, the organist being Richard M. Stockton, of Lititz, Pa., and Adolph E. Voegelin, of this city, with Beatrice Haines, soprano, and Jacob C. Garber, violinist, as assisting soloists. A. L. T.

FRANCIS MACMILLEN'S ART REVEALED AT ITS BEST

Violinist's Popularity in New York
Demonstrated Afresh—A Warm Tone
and Poetic Interpretations

Francis Macmillen's popularity in New York was demonstrated afresh at Aeolian Hall last Saturday night when the American violinist was heard in another recital. A very large audience greeted him, though he had been heard here several times this season. At no time, however, did his art show to better advantage.

Throughout the evening Mr. Macmillen's tone charmed by its warmth and beauty and his interpretations disclosed his customary qualities of intelligence, musicianship and fullness of poetic understanding. Nothing that he did was finer than his performance of Grieg's entrancing G Major Sonata, the beauties of which he fully unfolded. He played in addition a movement from Ernst's F Sharp Minor Concerto, Bach's "Chaconne" and Mozart's G Major Andante and Rondo.

Richard Epstein played the accompaniments. H. F. P.

25,000 IN SAN DIEGO APPLAUD DAMROSCH

Orchestra Heard by Throngs at
Fair—Fanning Honors Two
Local Composers

SAN DIEGO, Cal., April 25.—Every expectation musically and financially was realized when the New York Symphony, with Walter Damrosch, conductor, appeared at the Exposition on Saturday evening and Sunday afternoon. No less than 25,000 persons heard the concerts. The appreciation of the immense crowds that filled every available seat and spread far behind into the plaza was most generous. So great was the success of these concerts that many large programs have been planned for the year at the exposition.

While here Mr. Damrosch visited Mme. Kathryn Tingley, of Pointe Loma, and expressed great interest in the music in her schools.

The Amphion presented Cecil Fanning, baritone, at its last artists' concert of the year. Real enthusiasm was displayed and the large audience recalled the young artist for several encores. A novelty which proved most pleasing was Mr. Fanning's singing of works of two local composers, with the composers, Alice Barnett Price and S. Camillo Engle, as accompanists.

Mr. Fanning was ably assisted by his teacher, H. B. Turpin, accompanist. W. F. R.

Thuel Burnham with the Kneisel Quartet

Thuel Burnham interrupts his concert tour of the Middle West this week to come to New York for two interesting engagements, one in connection with the Kneisel Quartet, when he plays with it the Schumann Quintet at the MacDowell Club Wednesday evening, May 10, and the same week he plays for the prisoners in the assembly room at Sing Sing.

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A PUPIL OF JENNY LIND'S TEACHER

Mme. Ohrstrom-Renard Also Recalls Interesting Period in Parisian Musical Life When Composers Now Famous Were Struggling to Win Recognition—Requirements for Present-Day Recital-Singing

MME. OHRSTROM-RENARD, the friend and coach of many a successful young singer in New York, related to a MUSICAL AMERICA representative episodes in her professional career which concern a period of musical life in Europe when composers whose names are now household words were struggling to win their spurs. Going back to her early days in Stockholm, her birthplace, Mme. Ohrstrom-Renard told of her work in piano, violin, organ and harmony accomplished before she was fifteen.

"At that age I took up singing with I. A. Berg, the teacher of Jenny Lind," she said. "He taught me the old-fashioned Italian method and required of me a rigorous training in the classics. I found this method so beneficial and so necessary that I use it in my own teaching now. I studied with Berg until I was twenty-one, and during this time I appeared at the Royal Opera in Stockholm. My friends, at least those who were musical and discriminating, commented upon the fact that I had absolute pitch, and even now wonder that I still retain it, so that very often I am obliged to tell them in jest that absolute pitch is not like the front-door key—one cannot lose it."

"I did not really become thoroughly absorbed in music until I went to Paris. Here I lived the Bohemian life, the pleasant memories of which stay with me always. At the home of Mme. Rosina Laborde, with whom I was studying at the same time that Calvé was, I met César Franck, Vincent d'Indy, Chausson, Du Bois and many others who formed the 'Société de Jeunes Compositeurs.' Mme. Laborde had a magnificent rehearsal room in her home, where the young composers offered their manuscripts for approval and rehearsed with the singers

who were to appear in their works. I remember well Rubinstein playing the accompaniments to his own songs for me as I was learning them."



Mme. Ohrstrom-Renard, Vocal Coach of New York

"The musical life of Paris and other European cities at that time was free from commercialism and all the petty jealousies that exist now," Mme. Ohrstrom-Renard explained. "Composers

and artists knew each other and mingled as friends. The atmosphere breathed simplicity and good feeling. We were all part of a musical colony and had each other's interests at heart. "I recall a dinner given by Mme. Laborde at which were Calvé, Dancla, Sonzogno, the great Italian publisher and patron of art, and many other celebrities."

"Only one of the celebrated French composers kept aloof from Mme. Laborde's. That was Gounod, who was the idol of Paris at the time. Gounod was peculiar in some respects but was a wonderful person with a big mind. Once I visited him and sang for him an aria from his 'La Reine de Saba.' He was so delighted that he kissed me, and had me sing for him many of his other compositions."

In speaking of present-day song recitals, Mme. Ohrstrom-Renard said: "Most young singers select modern ballads for their recitals, thinking that they are easy to sing and easy to make an appeal with. The fact is that these very ballads are the most difficult to sing and can be correctly and effectively rendered only by the singer who has had a thorough training in the classics. I made a special study of Handel, Gluck, Mozart and Bach with Heritte Viardot, the daughter of the celebrated Mme. Viardot-Garcia, long before I attempted to sing any of the 'Impressionistic' songs. The early Italian airs, with their ornamental passages, are real tests of a singer's technical equipment and often reveal defects in the voice that modern songs do not. We hear very little Mozart sung now, and the little that is given is not done in the original form. I have heard passages changed time and time again to suit the limited possibilities of most of the present-day singers. An artist trained in the classics, however dry and tedious the work may appear to be in the process of learning, is well equipped for anything."

"In Germany the line between the opera singer and the recitalist is very sharply drawn. A singer is trained for either one field or the other. In America there are very few opera singers who are prepared to give an artistic song recital. The recital is a feat that makes the utmost demands upon the vocal resources and the interpretative powers of an artist. It is a mistake for the opera singer to imagine that because he can carry off the small part that is allotted to him in the opera he can successfully hold the interest and attention of an audience for an entire evening."

H. B.

Give Concert to Aid Blind Musician

For the benefit of W. H. Zebisch, a musician afflicted with blindness, a concert was given at the Musicians' Mutual Protective Union club house on the evening of April 27, by an excellent orchestra, assisted by Lillian E. Zebisch, soprano; John Hemmerling, pianist; W. H. Zebisch, violinist, and Martha Laux, elocutionist. The event was well attended; from a musical standpoint it was successful also.

After sixty years the government of the United States is prepared to pay to the heirs of the author of "Home, Sweet Home," John Howard Payne, money due to him from the Treasury at the time of his death, April 9, 1852, at Tunis, where he was United States Consul. As there may be a multitude of heirs, the sum due, \$205.92, may be divided into very small amounts. The Treasury Department is seeking the legal heirs.

SQUALLING BABIES IRRITATE STRANSKY

Conductor Stops Playing During Program at Lindsborg on Account of Tumult

WICHITA, KAN., April 29.—The New York Philharmonic Orchestra played in Hutchinson to an immense audience, coming to Convention Hall from the "Messiah" festival at Lindsborg. Everyone was delighted with the way Josef Stransky handled his players and the wonderful precision of the orchestra. At Lindsborg the orchestra had an unpleasant experience with the audience and Stransky stopped the concert. To a reporter in Hutchinson Mr. Stransky related his experience, which is described thus:

"I never had such an experience in my life," said the noted conductor. "Every seat was taken, every space in the aisles was filled, men and women, and children were hanging to the windows and twice as many people were crowding around outside who couldn't get in."

"It was just like a country fair, and the farmers had brought their families in for miles around. Right down in front there were fifty, sixty, eighty, maybe a hundred Swedish women, and everyone with a baby."

"It was afternooon and the babies were hungry. I don't blame babies for getting hungry, but my orchestra doesn't play for cafeterias and cabarets. There was one big Swedish woman who sat down in front and her baby tried to sing a solo with us. It wasn't the only one but it was off the key. I waved my hand at her to show her it was bothering me. She thought I meant feed the baby, so she began feeding it."

"I am an artist. I shouldn't lose my head. I should control myself, but that almost made me mad. And that wasn't the worst. While I was playing a symphony, several Swedish boys were playing tag. That was not right. And they ran up and down, up and down. And when they ran up and down I felt like running away."

"Ach, never will I forget it. It was the first time I ever saw such a thing. It was an experience for me."

In printing this item the paper attached this caption: "Stransky's Side of It—Lindsborg Visitors Will Sympathize with Famous Musician's Feelings."

Frankly the Western audiences are in many cases not polite. They do talk straight through a concert, or anywhere they like, and none of the musicians who know the audiences blame the conductor, but rather wish every artist would do the same thing until conditions improved.

K. E.

Mr. Saenger Hears of Vernon Stiles's Success

Oscar Saenger, the New York vocal teacher, received the following telegram on Monday, from Vernon Stiles, the tenor, who appeared as soloist with the New York Symphony Orchestra in Denver: "Great success; gratitude and thanks to you. Be with you Wednesday night for work on 'Siegfried.'"



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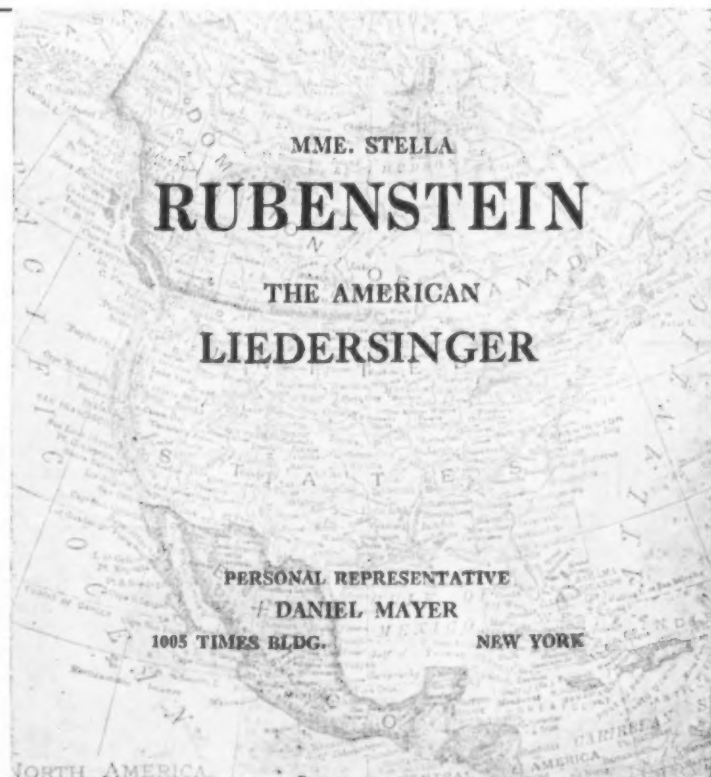
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ALL-AMERICAN DAY OF HAARLEM SOCIETY

Mme. del Valle, Mr. Spalding and
Mr. Seagle Heard in Pro-
gram of Philharmonic

All-American was the fifth musicale of the Haarlem Philharmonic Society of New York at the Waldorf-Astoria on Friday morning, April 27, when the artists who appeared were Loretta del Valle, soprano; Albert Spalding, violinist, and Oscar Seagle, baritone.

Mme. del Valle won laurels for her splendid singing of the "Ah fors è lui" aria from "Traviata" and a group of songs by Ronald, Strauss and dell'Acqua, being applauded after each of her offer-

ings. Mr. Spalding played with whole-souled art the fine old Porpora Sonata in G, some shorter pieces by Cecil Burrell, Grasse, Schumann, Wieniawski and his own "Alabama" and "Chopin-esque." His admirable qualities were revealed in his delivery of these items, his own "Alabama" meeting with especial approval and being singled out for extra applause.

Mr. Seagle's singing of some old French and old Irish songs, an aria from Massenet's "King of Lahore" and one from Fevrier's "Monna Vanna," two Schumann songs and two by Huë and Fourdrain was superb. This American baritone stands to-day in the first rank of concert singers, an artist whose command of legitimate vocalism approaches perfection in conception and execution.

André Benoist played Mr. Spalding's and Mme. del Valle's accompaniments in fine fashion, while Frank Bibb officiated for Mr. Seagle similarly.

Choir Gives Gounod Program in Portsmouth, Ohio

PORTSMOUTH, OHIO, April 25.—A chorus choir of thirty-five voices sang Gounod's "Messe Solennelle" (St. Cecilia) at the Second Presbyterian Church on Easter night in an all-Gounod program. The solo parts were taken by Mrs. B. F. Kimble, Mrs. H. C. Bugh, Mrs. J. L. Cross, Aletha Clark, sopranos; Mrs. Clarence Nodder, contralto; Mr. H. Denton and Melzar Chick, tenors; Maltby Ruggless and Chester Lloyd, basses. Three Gounod organ numbers were played by Edna Martine. The choir is under the direction of George Bagby of Huntington, W. Va.

The Metropolitan Opera House Orchestra, following the Atlanta season at the opera, is appearing, with Richard Hageman as conductor, in a number of festivals through the South.

HELEN STANLEY AS RUBINSTEIN SOLOIST

Elsa Fischer Quartet Also Heard
in Club's Final Concert
of Season

With Margaret Wilson as a guest of honor, the Rubinstein Club closed its season of concerts at the Waldorf-Astoria, New York, on April 25. Assisting the chorus were Helen Stanley, the gifted American prima donna, and the Elsa Fischer String Quartet, composed of Elsa Fischer, Helen Reynolds, Lucie Neidhardt and Carolyn Neidhardt.

Brilliant was the success scored by Miss Stanley, her lovely voice and refinement of style making a marked appeal in "Depuis le jour" and two groups of songs. An encore was exacted of the soprano at each appearance, the final one being "Bird of the Wilderness" by Horstman. Her accompanist was Woodruff Rogers.

Splendid ensemble playing was achieved by the Fischer Quartet in a movement of the Dvorak F Major Quartet and other works. Encores were demanded of this excellent organization.

Several "first times" marked the choral program under W. R. Chapman, as follows: Albert Mildeberg's choral arrangement from Rubinstein's D Minor Concerto, "Peggy," dedicated to the club by W. Ralph Cox, who was in the audience, and Carl Hahn's "The Cuckoo" and "The Throstle," both dedicated to the club. These numbers were effective and well sung, as was Mr. Chapman's own "The Message," also written for the club. The incidental solos in this work were sung

by Winifred Williams, Mrs. S. H. Fecheimer, Mrs. Robert S. Allyn and Mrs. Jessie Rowe Lockett. Gertrude Marchant sang an incidental solo in a Sinding number. Accompanists for the chorus were Alice M. Shaw and Louis R. Dressler.

Y. W. C. A. Chorus Appears in Concert at Worcester, Mass.

SCHENECTADY, N. Y., April 28.—The Young Women's Choral Association of the Y. W. C. A. gave a concert Thursday evening at the association parlors. The chorus numbers were given under the direction of Mrs. Evelyn Warren Schaller, and Daniel's "Dream Song" and "The Lost Chord," by Sullivan, were given by a quartet comprising Olive Moore, Anna Moak, Ethel Barnes and Celia Barnes. Violin solos played by Ernest Smith included the "Indian Lament," Dvorak-Kreisler. H.

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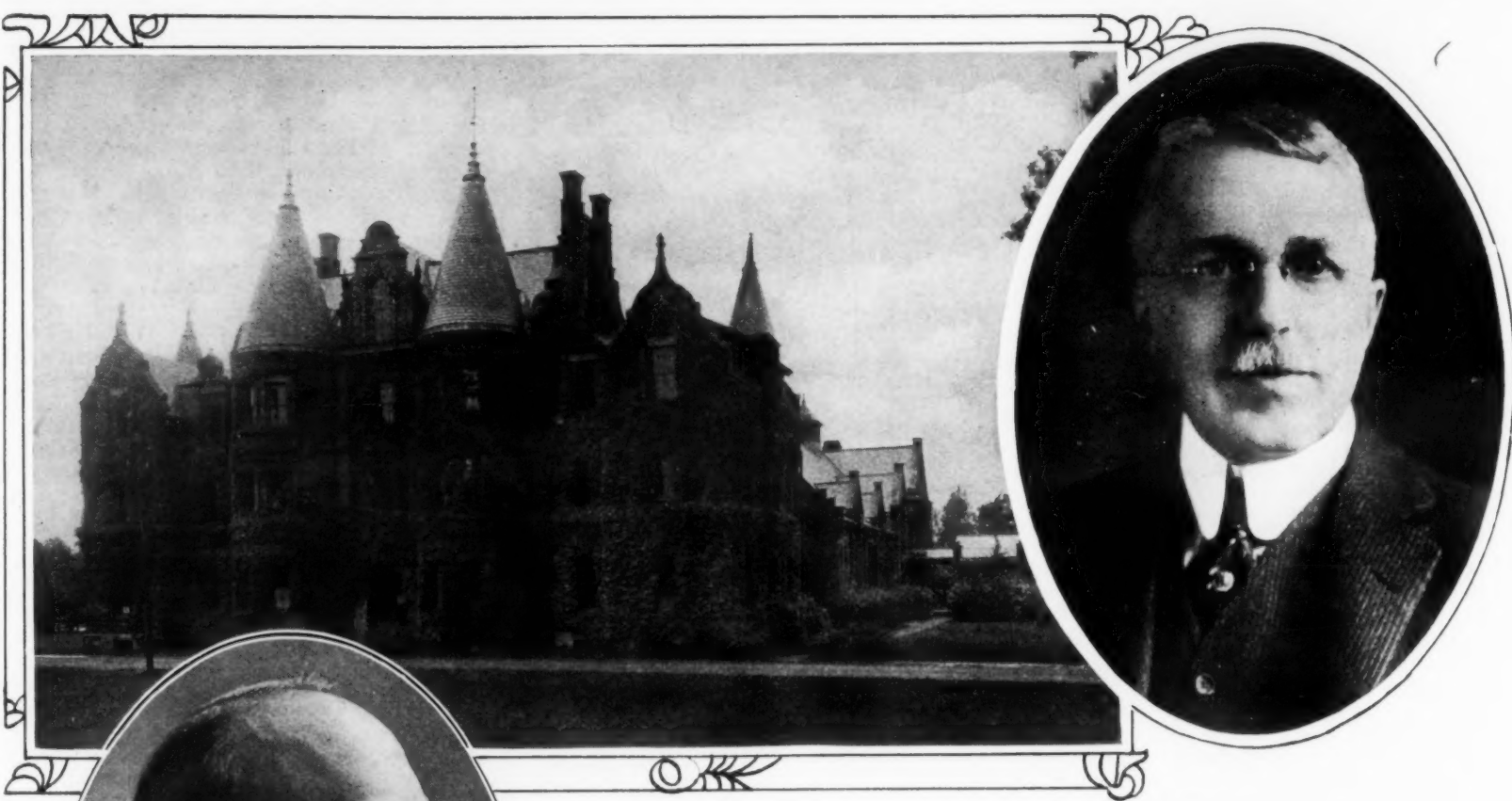
# WOMEN'S COLLEGES AS FACTOR IN MUSICAL CULTURE

The Changed Academic Standpoint with Regard to the Art—Wellesley as a Typical Example of the Women's College with a Flourishing Music Department—How the Work Is Carried on Under the Direction of Professor Macdougall and His Assistants

By FREDERICK H. MARTENS

"UNTIL very recent days it was practically the unanimous verdict of the American colleges that if music were to be admitted under any conditions it should be by virtue of its religious contribution; and, if secular, employed as an accessory, a decoration, if one may use the term, important just as it is important that the academic buildings should be comely and systematically placed, the grounds attractive to the eye in their smooth spaces of greenery, their balanced grouping of shrubs and trees." Thus Dr. Edward Dickinson, in his "Music and the Higher Education" sums up an academic standpoint which, happily, is becoming more and more rare as time goes on. For—what could not have been said thirty or even twenty years ago—the American college and university of the present day has become a factor of very positive value in the general cultural development of musical knowledge and appreciation in the United States.

A remark made in the course of an address on "The Ministry of Music," delivered two years ago by David Bispham at Haverford College, in acknowledgment of the recognition of an honorary degree accorded his services as an artist and musician, bears out Dr. Dickinson's assertion that the academic change of heart with regard to music is of comparatively recent date. After expressing his surprise that he, "a grand opera singer, a concert singer and a vaudeville artist," should have been honored with a degree, Mr. Bispham declared that: "The rising generation and those of the



Music Hall and Billings Hall at Wellesley College, Wellesley, Mass. To the Left, Prof. Hamilton C. Macdougall, Head of the Music Faculty, and, Above, Prof. Clarence C. Hamilton, Who Has Charge of the Piano Work at the College and Whose "History of Music" Is Used as a Text Book



of college and university throughout the country. And, as from time to time MUSICAL AMERICA has devoted space to the consideration of music in the individual colleges, the recent article by Kenneth S. Clark on Columbia University is a case in point, the present articles by no means represent a new departure, but are in entire accord with the policy of a paper which, from its inception, has laid stress on every cultural and practical development of music in American life.

## In the Women's Colleges

On the principle of "ladies first," it is not illogical to consider some of the women's colleges before devoting space to more distinctively masculine institutions. To the woman's college, before all others, the kindly and condescending dictum of the last *Britannica*, "American universities are no longer provincial," may be held to apply. Separate colleges for women are now closely affiliated with Harvard, Columbia (Barnard), Tulane and a number of other institutions; and in the Western universities, such as Michigan, Wisconsin, California, etc., co-education is the rule.

Some idea of the cultural value and significance of what is being done for music in the women's colleges may be gleaned from the standing of the men who head their musical faculties. Such names as those of Dr. G. Coleman Gow at Vassar, Professors Macdougall and Clarence C. Hamilton at Wellesley, William C. Hammond at Holyoke, Dr. Sleeper at Smith, Leon Ryder Maxwell at Tulane, to mention but a few, are in themselves an earnest of the kind of work done. In order, however, to give the best idea of what is accomplished for music in the woman's college, the purpose would probably be most directly served by considering some independent foundation of the type of Wellesley, Vassar, Bryn Mawr or Goucher.

As an illustration of actual accomplishment in music in the woman's college Wellesley, perhaps, could not be improved upon, as it may be said to occupy a middle ground between "the conservatism of Vassar and the more advanced position of Smith," and progresses with the times while still keeping in touch with academic public opinion. Opened in 1875 for the purpose of "giving to young women opportunities for education equivalent to those usually provided in colleges for young men" Wellesley College has, since its foundation, consistently upheld that ideal of the higher edu-

cation for women, "the supreme development and unfolding of every power and faculty." In music the realization of this ideal in recent times is principally due to the ability and devotion of Professor H. C. Macdougall, the head of the department.

## The Wellesley Courses

As regards music, Wellesley offers its students courses in elementary harmony, advanced harmony, counterpoint, musical form and musical theory. Composition is emphasized from the very beginning of the Freshman theory course, and there is a special course in free composition which includes considerable practice in orchestration. Text books, with the exception of Mr. Hamilton's "History of Music," are not used, the position of the faculty being that insistence on original work is only possible where the teacher is free from text book programs. The actual list of the theory courses is as follows: 1. Freshman Course—Elementary Harmony. 2. Advanced Harmony. 3. Interpretation (II). 4. Interpretation (III). 5. Evolution of the Art of Music (for this course reading on the player-piano is required) and a course on the History of the Philosophy of Music. 6. Beethoven and Wagner (obligatory player-piano reading). 10. Counterpoint—first semester—II. Musical Form—second semester. 12. Free Composition.

In all, some twenty-seven hours are offered and the student may take musical theory for each of her four college years. Freshmen may study theory only if taking a practical music course, and practical music only if taking a theory course. No Sophomore, Junior or Senior may take practical music unless she is taking, or has taken, two complete courses in musical theory.

## Accrediting Practical Music

The question of credit work in practical music is more or less of a problem at Wellesley, as it is in the other colleges and universities—women's, men's

[Continued on page 40]

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# WOMEN'S COLLEGES AS FACTOR IN MUSICAL CULTURE

[Continued from page 39]

and co-educational. To quote Professor Macdougall, the head of the music faculty, who has found a practical solution of the problem in so far as his own college is concerned: "Though as a faculty we share the prejudice generally felt in most academic institutions against having playing or singing count toward the Bachelor of Arts degree, the question is rather a big one and not to be decided hastily. Of course there is an unreasoning and ignorant prejudice. There is also a wise conservatism in the matter. For that reason we have acted in the spirit of the Italian proverb: 'He goes safely who goes softly.'"

"Student opinion is very much on the side of practical music counting toward the degree. The average student says 'I spent time and money on my piano lessons or my singing lessons in college and I ought to get credit for it.' There is little doubt that there is a good deal of inconsistency in the general attitude of academic faculties toward this question, as compared with related questions. Anything vocational is barred from the college, and yet the college has always been a place where people who mean to be teachers could go and where they could be prepared for teaching. Piano playing, when taught concurrently with the history of music and musical theory, becomes not only an interpretative but a creative art. Of course, it is generally taken for granted that one comes to college in order to get a broad foundation of culture on which to base a happy and productive life. From that point of view the arts certainly ought to have a large place in any college curriculum."

It is Professor Macdougall's opinion that it is quite impossible at present to find any common basis of agreement in regard to these questions. "As time goes on," he says, "it will be found that the colleges will be divided into groups. One group will be that of vocational institutions, a second group will comprise those institutions which recognize in a small degree the vocational elements in education. Still a third group will comprise the so-called colleges of the liberal arts. A very small number of colleges will comprise a group giving an education in mathematics, philosophy, and the classical languages, with a certain amount of science. It is useless to expect that the claims of music for a place in the curriculum of every institution will ever be recognized. All that we can hope is that some institutions of reputable standing will grant music and other arts some respectable place in their curricula."

## Interpretation Courses

"At Wellesley we do not give credit toward the bachelor's degree for piano playing or singing, etc., except indirectly. We have two courses of one hour each, called 'Interpretation II' and 'Interpretation III,' open to all students save Freshmen, who are taking practical music. There is no preparation for these interpretative courses required save the lesson by the music teacher and the practice therefor. The lesson does not get credit, but the course for which the

lesson is a preparation does get credit. This seems a rather back-handed way of doing the thing, but it is fairly effective. These interpretation courses are concerned with the playing of pieces, singing of songs and the filling up of cards for each piece performed by each member of the class.

"These cards contain blanks for the meter, the form, general style, analysis of harmony, melody and rhythm, name of composer with dates, name of piece. These have to be filled in from the hearing of the composition itself. The students testify to the great usefulness of these courses.

"At Wellesley a good deal of use is made of blank forms calling for particulars in regard to the structure, form and external characteristics of pieces of music played or sung in our classes. I say external characteristics, for we believe that the only way to study music is to study the music itself.

"Despite lack of credit, except as before explained, for practical music, there are a goodly number of students who take the course. We have four piano teachers, one voice teacher, one organ teacher, one violin teacher. And though credit is not given for practical music, it does not follow that its teaching is not systematized at Wellesley. Although there is no hard and fast course of pieces, études, etc., through which every pupil must work, it is insisted upon that pupils study *sometime during their four years* (the exact time is left to the teacher) compositions from a selected list of the greatest, epoch-making composers. In studying the piano, for example, one may emphasize the music-study side of the work; in this case, the playing, as such, will be somewhat neglected. Or, if too much emphasis is laid on the playing side (too many pieces worked up to near-perfection, for example) there is a loss on the cultural side. The demands made are comprised on a printed sheet kept by Professor Hamilton, who devised the scheme, and who has charge of the piano work; the additions are made from year to year, as the pupil completes the year's study. In this way a pupil's technic is kept up, and at the same time she gets an admirable idea of the scope of the literature of the instrument."

Wellesley is fortunate in having a

student orchestra, the College Symphony Orchestra, of about twenty-five members, under the careful direction of Albert Thomas Foster, the teacher of violin. This orchestra plays only the best music and gives one performance a year. It has performed the "Unfinished" Symphony of Schubert and the First Symphony of Beethoven. At the concerts some professional assistance for the brass and wood-wind is usually engaged. The Wellesley College Choir of forty members, founded in 1900, furnishes the music for the Sunday services in the Memorial Chapel. Any student with a good natural voice is eligible for membership, and trials to fill vacancies are held at the opening of each college year.

Other musical activities at Wellesley include: Organ recitals in the spring, every Tuesday afternoon for a couple of months, called "Half-Hours of Music"; faculty concerts planned for once a month; four annual subscription concerts by the best concert artists; and vesper services, two a month in the college chapel. There is a delightful recital hall at the college, holding 425, a splendid library with an ample collection of music and books on music, good offices for the professor of music and his assistant and a large building for practice. The library building and practice building are separate from each other.

## The Faculty

The music faculty (to whose exertions Wellesley's high standing as an academic factor in musical education is principally due), includes Professor Hamilton; Crawford Macdougall, associate professor; Clarence Grant Hamilton; instructors, Emily Josephine Hurd, Hetty Shepard Wheeler, Albert Thomas Foster, Blanche Francis Brooklebank, Mima Belle Montgomery, assistant, and Gertrude Anna Streeter.

That the work done by such colleges as Vassar, Smith, Bryn Mawr, etc., each with its individual scheme of the development of an ideal held in common, has a far-reaching general effect, that it is in a measure responsible for and identified with the increasingly important part played by women in the musical life of our country, cannot well be gainsaid. As John C. Freund, whose

propaganda for American music has had such notable cultural results, has so truly said: "The great active, moving, vitalizing force in the musical world is the women. It is the idealism of the women which has brought us thus far, just as it is the idealism of the women that will carry us even farther!"

## Popular Artists Aid Schenectady Choir in "Elijah"

SCHENECTADY, N. Y., April 28.—"Elijah" was splendidly presented on the last three nights of the week at the Union Presbyterian Church, under the direction of Bernard R. Mausert. The work was given by an augmented choir of 125 singers, assisted by Olive Kline, soprano; Gilderoy Scott, contralto; Walter Vaughan, tenor, and Frederick Wheeler, baritone, all of New York. The soloists were new to a Schenectady audience and each filled the appointed rôle most acceptably. Miss Kline sang her solos with great beauty of tone and pleasing dramatic effectiveness. Miss Scott did her best work in "O Rest in the Lord." Mr. Wheeler's voice and style suited the part of "Elijah," and Mr. Vaughan had many solo opportunities and sang admirably. Mr. Mausert played the organ part of the oratorio as well as directed the chorus.

## Rochester Chorus in Banquet and Musicales

ROCHESTER, N. Y., April 27.—On Tuesday evening, after the weekly rehearsal of the Bausch and Lomb Optical Company Chorus, Harry H. Barnhart, director, a banquet for the chorus members was given by the firm. The chorus now numbers 250 and is working hard in preparation for a concert to be given at Convention Hall on May 1. Among the speakers at the banquet were Claude Bragdon, Mr. Barnhart, Frederick Will Jr., and L. W. Deihle, vice-president of the chorus. Music was furnished by an orchestra under Ludwig Schenck. The chorus sang several numbers, and other musical numbers were a violin solo by Frederick Will, Jr., accompanied by Marv Ertz Will, who is the accompanist for the chorus; a soprano solo by Miss Rudig, a baritone solo by Mr. Buff, and a tenor solo by Mr. Weisharr, all of whom won hearty applause. M. E. W.

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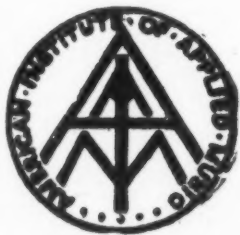
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## STUDY SYRACUSE FESTIVAL PROGRAMS

### Club Has Unique Musicales—Many Greet Paderewski—Dubois Cantata Given

SYRACUSE, N. Y., April 21.—The Salon Musicale Club gave its last musicale of the season Friday at the home of Mrs. M. D. Burnet. Laura Van Kuran arranged the program, which was a study of the Syracuse Music Festival programs for this season, and was as follows:

"Finlandia," Sibelius; "Who Is Sylvia?" "Hark, Hark, the Lark," Schubert; Pauline Baumer. "Song of the Willow" (Othello), Morley; "It Was a Lover and His Lass" (As You Like It); Francis Humphrey, baritone. "Come Unto These Yellow Sands" (Tempest), La Forge; Edith Trost. "Midsummer Night's Dream," Mendelssohn, Nocturne, Scherzo; Symphony, D Major, No. 2, Brahms; Josephine Westfall. Aria, "Samson and Delilah," Saint-Saëns; Mrs. Gail Porter. "The Grey Wolf," "Her Eyes Twin Pools," H. T. Burleigh; Mrs. S. C. Anable. "Fussreise," "Gesang Weyla," "Rattenfänger," Hugo Wolf; Francis Humphrey. Aria, "Louise," Charpentier; Mrs. Thomas Dignun.

The recital in which Paderewski was heard last week at the Empire Theater brought out a large and intensely appreciative audience. His Chopin and Rubinstein numbers were received with the warmest enthusiasm and the great artist was most generous in his encores.

The annual election of the Morning Musicale took place Wednesday at the home of Mrs. Adolf Frey. Officers elected were: Mrs. Frederick S. Housinger, president; Mrs. John R. Clancy and Mrs. Frank L. Walrath, vice-presidents; Mrs. Harry H. Wadsworth, secretary; Mrs. Adolf Frey, treasurer; Mrs. W. W. Sweet and Miss Ethel Damms, directors, and Mrs. Edwin S. Jenney, honorary president.

Under the leadership of George K. Van Deusen, organist, the "Seven Last Words of Christ," Dubois, was heard last evening at St. Paul's Church. The soloists were Mrs. Donald Dey, soprano; Frank Ormsby, tenor, and Morton Adkins, baritone. L. V. K.

### TWO SACRAMENTO CONCERTS

#### Damrosch Players and Kneisels Appear in Same Week

SACRAMENTO, CAL., April 20.—The week past has been a feast musically to Sacramento's music-lovers. Wednesday, April 12, the New York Symphony Orchestra under Walter Damrosch, thrilled the audience. We Sacramentonians hear a symphony orchestra once in several years, and it is not to be wondered at that there was a feeling of great uplift at this concert.

On the evening of April 14 the Saturday Club ended its twenty-third season most happily with the Kneisel Quartet, which offered exquisite music. Mr. Wilke charmed with his 'cello solos. L. T.

#### New Britain Choral Society Holds Its First Festival

NEW BRITAIN, CONN., April 20.—The first festival under the auspices of the newly organized New Britain Choral Society was held last evening at the Russwin Lyceum. Director Edward F. Laubin was showered with praise and deserved each encomium. Part One of the program was made up of Gounod's "Solemn Mass," in the performance of which the solo services of Corinne Rider-Kelsey, the soprano, proved particularly valuable. The male soloists, John Barnes Wells, tenor, and Francis Rogers, baritone, were likewise voted admirable. They also contributed groups of numbers. The Boston Festival Orchestral Club was safely intrusted with the instrumental features, and there was a very large attendance. W. E. C.

### NEW GERTRUDE ROSS SONGS

Many Famous Singers Give Compositions by Californian

Gertrude Ross, the composer, has been giving much time and attention to composition this season, and some new works will shortly make their appearance.

Her "Dawn in the Desert" has become exceedingly popular, and these contraltos



Gertrude Ross, Noted California Composer

are singing it extensively in recitals and concerts this season: Mme. Schumann-Heink, Mme. Louise Homer, Christine Miller and Frances Ingram. Mme. Matzenauer has just added Mrs. Ross' "Desert Songs" to her repertoire.

Cecil Fanning gave a concert in Los Angeles, April 24, when he sang the "War Trilogy" by Mrs. Ross. He has used this number more than twenty-five times during this season.

At a recital at the Matinée Musical Club given by Grace Widney Mabey, she sang six of Mrs. Ross' songs, including "A Golden Thought" which is new and was written for Mrs. Mabey.

In the photograph Mrs. Ross is seen at the rocky shore of Balboa Beach.

#### Cantata Given in "McKinley Church" at Canton, Ohio

CANTON, OHIO, April 24.—Stainer's "The Daughter of Jairus" was given last evening at the First Methodist Episcopal Church, known as the "McKinley Church." Among the participants were Mrs. Henry Hageman, Nellie Jacoby, Helen Sigrist, William Strassner, Edward R. Sterling and Howard Bradley.

#### Leon Sampaix Gives His First Recital in Ithaca

ITHACA, N. Y., April 18.—Leon Sampaix, the Belgian pianist, who has lately been elected head of the piano department of the Conservatory of Music, gave a complimentary recital in Conservatory Hall, before an unusually large audience to-night. It was Mr. Sampaix's first appearance before an Ithaca audience and his program was one to tax the resources of the best equipped musician. It was made up of compositions by Chopin, Albeniz, Granados, Schulz-Evler,

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Paderewski and Balakireff. This program grew from its original size to twice its length through insistent calls for encores. Ithaca hopes to be able to hear another recital by Mr. Sampaix soon.

#### Arthur Whiting and Yale Students in New Haven Programs

NEW HAVEN, CONN., April 22.—At Arthur Whiting's recital Monday evening a large audience greeted him. The interesting program consisted of piano-forte numbers by Mr. Whiting. The Brahms F Minor Sonata, Op. 5, was the *pièce de resistance*.

In the last of the informal recitals by students in the Yale School of Music, particular mention should be made of the intelligent violin playing of Geraldine B. Deintz. Others deserving of praise were George L. Scheffler, Frankland F. Stafford and Frank Nuzzo. Other students heard were:

Caroline Elizabeth Lubenow, Alice Fes-  
selet, Lillian Lydian Dunton, Bruce Tibballs  
Simmons, Katherine K. Farnam, John Fitch  
Landon, Louise Lockwood, Dorothy Sargent,  
William Quincy Porter and Samuel Ellsworth  
Grumman. A. T.

#### Edith Harding Makes Successful Début in Boston Recital

An artist of interest presented herself to the American concert audience in the person of Edith Harding, known to her friends as Edith Hausling, who made her début in a recital given at the Harvard Musical Club in Boston. Miss Harding sang a varied program of German, French and English songs, among which were "Vergebliches Ständchen," and "Ständchen," Brahms; "Gypsy Songs," Dvorak; several Bergerettes, by Weckerlin, "J'ai pleuré en rêve," Hüe; "Pendent le Bal," Tschaiowsky; "Flower Rain," by Edward Schneider. Her voice, which she uses with marked intelligence, is of great beauty and warmth and her

numbers revealed fine interpretative ability. She was warmly applauded. Miss Harding is a New York girl, who spent several years in Paris and Berlin, studying with the late Frank King Clark and Louis Bachner, Berlin. Since her return to this country she has continued her vocal work under the guidance of Wilhelm Augstein, the New York vocal teacher. Miss Harding had received tempting offers to appear in light opera in London, but owing to the war was forced to abandon this plan.

#### West Virginia University Orchestra in Memorable Concert

MORGANTOWN, W. VA., April 21.—Under the direction of Margaret Horne, the orchestra of West Virginia University gave a notable concert in Commencement Hall on April 17, assisted by Victor Saudek, flautist; Domenico Caputo, clarinetist; Joseph E. Schuëcker, the gifted harpist; Olive Wambaugh, violinist, and Eleanor Brock, soprano. The pretentious program was well balanced and creditably played. It contained masterworks of Nicolai, Schubert and others. Especially delightful were Mr. Schuëcker's solos and the "Unfinished" Symphony.

#### "Crucifixion" Sung in Marion, Ohio

MARION, OHIO, April 24.—In its sixth vesper service the Trinity Choir presented on Good Friday "The Crucifixion," by Sir John Stainer, with George C. Carl, baritone, choirmaster, and G. P. Krieger, tenor, as guest soloist. Ernst Durfee was the organist.

At the Chromatic Club concert, held in the Hotel Tuileries, Boston, on April 11, the program was presented by Marion Smith, soprano; Marjorie Church, pianist, and Hildegard Nash, violinist. Everett Titcomb and James Ecker served the soprano and violinist respectively as accompanist.

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## WILMINGTON HEARS MODERN "ELIJAH"

New Oratorio by Will M. S. Brown  
Given with Composer  
at Organ

WILMINGTON, DEL., May 1.—What with the production of a new oratorio by an American composer, a song recital by the Fuller Sisters and an organ program of merit, there was enough and more to keep Wilmington music-lovers busy a few days ago. The oratorio was "Elijah and the Widow of Zarephath," written by Will M. S. Brown and sung by leading soloists of Wilmington supported by a chorus of 200 chosen from the church choirs of the city.

Mr. Brown delivered his message much in the style of Handel. His theme, that of the visit of Elijah, the prophet, to Zarephath by command of the Lord, and its results, formed excellent material for an oratorio.

The soloists were Mrs. Herbert W. Myers, soprano; Mildred I. Mason, contralto; Alexander B. Jackson, tenor, and Clarence R. Hope, basso. All four deserve much credit for their delivery of their parts. Mr. Hope won much applause by his singing of "Know Ye that the Lord is God."

But what proved the impressive feature of the oratorio was the final chorus, "Praise Ye the Lord," with a forty-eight-measure concluding fugue movement, "Amen." In these latter two the organ, played by the composer himself, revelled in delightful contrapuntal passages while chorus and soloists united in a great hymn of praise.

The effect was such that at its conclusion the audience sat as spellbound until Charles J. Edwards, who conducted, announced that the oratorio was finished. Then applause came in good measure.

Mr. Brown, the composer, already has won praise through his anthems. He has written several oratorios previous to the present one: "The Story of Christ," "Lazarus," "The Sixty-sixth Psalm," and



Will M. S. Brown, Composer of New Oratorio Heard in Wilmington, Del.

"John the Baptist." Other works from his pen are an opera, "King Solomon," three sacred songs, "The Great White Throne," "O Lord, Rebuke Me Not," and "The Great Kingdom Beyond." Three of his masses are played in Catholic churches.

The Fuller Sisters—Rosalind and Dorothy—presented a series of folk-songs before the New Century Club, the leading civic, literary and musical organization in Wilmington. Their enviable reputation of last season was enhanced by their singing of a series of "war folk-songs." A peculiarity of the concert was that a public invitation was issued to join the "Woman's Peace Society."

An organ recital was given by Norris C. Morgan. He played two numbers from Wagner, "Elsa's Dream" and "The Reproof of Elsa to Lohengrin." His best number, however, was Rubinstein's "Kammenoi-Ostrow." T. C. H.

include Gena Branscombe, E. Parker, Lawrence J. Munson, Harvey Worthington Loomis, Oley Speaks, C. Duvernet, K. D. Hanford, Cornelius Rubner, A. Walter Kramer, Mary Helen Brown, Hallett Gilberté, M. Blazejewicz, Gustav L. Becker, Philip James, Ernest R. Kroeger, Ward-Stephens, James P. Dunn, Marion Bauer, Claude Warford and Christiaan Kriens.

Prior to this recital Mme. Buckhout presents her pupils in a recital in New York on May 6 and conducts the concert of her New York choral club on May 15. On Monday evening, April 24, she appeared in a concert at the Hotel McAlpin, New York, singing five songs by Laura Sedgwick Collins, accompanied by the composer at the piano.

### PITTSBURGH CHORAL CONCERTS

Mozart and Apollo Club Seasons End with Praiseworthy Performances

PITTSBURGH, April 28.—It was a very delightful concert that the Mozart Club gave last week—the closing one of the season—with James P. McCollum conducting. The work presented was Schumann's "Paradise and the Peri," the soloists being Elizabeth Parks and Marian C. Dunham, sopranos; Mrs. Ernest Hahn, contralto; James Harrod, tenor, and E. C. Clark, bass. The chorus, while not regarded as the best of its history, did very satisfactory work. Miss Parks gave particular satisfaction with her pure, sweet voice. The work of the other soloists was notable for clear enunciation and good tonal quality. The audience was of good size.

The twentieth season of the Apollo Club came to an end last week, with the presentation of Marie Stone Langston as the principal soloist. Miss Langston has a contralto voice of exceptionally good quality. The chorus presented a miscellaneous program under the experienced direction of Rinehart Mayer. Brahms's "Rhapsodie" was particularly well done.

The solo part was taken by Miss Langston and she also sang three groups of songs, the "Zur Ruh" by Wolf and Brahms's "Der Schmied" being sung in a particularly charming manner. The club has many good singers and the manner of the performance, if applause counts for anything, was most satisfying to the large audience. E. C. S.

### RECITAL BY THOMAS PUPILS

Excellent Program Given by Students of New York Teacher

A delightful program was presented at the New York studio of Mme. Grace Thomas on the evening of April 12 by six of her advanced students. Anna Bunning, soprano, offered a group of songs by Schubert, Schumann and Thayer, singing with taste and expression. Elsa Wall, soprano, distinguished herself in songs by Mary Helen Brown, dell'Acqua and Lane Wilson, revealing a lyric voice of exquisite quality.

Hillary Quarmby, tenor, was heard to advantage in a group by Schumann, Kramer and Leoni; Henriette Pfeffer in the "Suicidio" aria from Ponchielli's "Gioconda" and Gounod's "Au Printemps"; John W. Howard, bass baritone, in an aria from Verdi's "Don Carlos," and Maura Colon, mezzo soprano, in Delibes's "Les Filles des Cadiz" and the "Il est doux" aria from Massenet's "Hérodiade." All six singers sang with admirable production, artistic style and taste and reflected credit on the teaching of Mme. Thomas.

Trio de Lutèce to Give Recital on May 12

Together with Oscar Seagle, the well known American baritone, the Trio de Lutèce, which is composed of George Barrère, flute; Carlos Salzedo, harp, and Paul Kéfer, cello, will give a long deferred recital on the afternoon of Friday, May 12, at the Maxine Elliott Theater.

### NEED OF COMMUNITY SINGING

How Such Observances as Those of Memorial Day Might Gain Through It

Now my urgent appeal for (community) singing does not mean that every village, town or city should turn itself bodily into a huge singing society, writes Thomas Whitney Surette, in the *Atlantic Monthly*. Some people will sing better than others and will enjoy it more, or have more time for it. But there are constant opportunities for large groups of people to sing—in church, on Memorial Day, at Christmastime, at patriotic gatherings, or at dedications.

Nothing is more striking on such occasions than the total lack of any means of spontaneously expressing that which lies in the consciousness of all, and which cannot be delegated. What a splendid expression of devotion of commemoration, of dedication, of sacred love for those who died in our Civil War would a thousands voices be, raised up as one in a great, eternal, memorial hymn!

What do we do? We hire a brass band to be patriotic, devout, and commemorative for us. This inevitably tends to dull our patriotism and our devotion. To live they must spring forth in some sort of personal expression.

In a village I know well, this custom mars an otherwise deeply impressive observance of Memorial Day. The "taps" at the soldiers' graves in their silent resting places, the sounds of minute guns booming, the long procession of townspeople, the calling of the roll of the small company of soldiers who marched away from that village green half a century ago, with only an occasional feeble "Here" from the handful of survivors, the lowering of the flag on the green with all heads uncovered, all eyes straining upward—these make the ceremony fine and memorable. It needs to complete it only some active expression on the part of every one such as singing would provide.

Syracuse "Herald" Issues Comprehensive Music Section

One of the most comprehensive music supplements published recently by any American newspaper is that of the Syracuse (N. Y.) *Herald*, April 16. Page two is devoted to the Syracuse Festival, with pictures of the artists. The second page carries an article on the local dealers. Page three tells of those who have developed the city's musical tastes, including clubs and individuals. Another page is given up to the various music courses, church choirs and Syracuse College of Fine Arts. The talking-machine dealers have their page and the section carries an exceedingly large amount of musical advertising. Several items from *MUSICAL AMERICA* are reprinted on the different pages.

Mme. Buckhout to Give Chicago Program of Songs Dedicated to Her

Mme. Buckhout, the popular soprano, will offer her program of songs dedicated to her by their composers in Chicago on May 18. The recital will be given at Central Music Hall, under the local management of Marguerite Easter. The composers represented on this program



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## SALT LAKE HEARING FOR LOCAL COMPOSER

Willard J. Flashman's Suite Has  
Première by Philharmonic  
Orchestra

SALT LAKE CITY, UTAH, April 14.—The Salt Lake Philharmonic Orchestra appeared in its concluding concert of the season last Sunday at the Salt Lake Theater before one of the largest audiences in the history of the society. This



Willard J. Flashman, Composer of New Suite Played by Philharmonic Orchestra of Salt Lake

is the first season since the organization of the orchestra that it has not had to assess its members in order to pay the expenses of its concerts. It is the earnest desire of the orchestra to increase both its membership, now numbering forty-five, and its number of concerts for the next season. Conductor Arthur Freber received hearty congratulations for the brilliant success of the past season.

For the final concert he chose an artistic and attractive program, again featuring a composition by a local musician, "Characteristic Suite," written by Willard J. Flashman.

Mr. Flashman has earned an enviable reputation as a flautist. Mr. Flashman has also written an excellent suite for flute and piano, one song and several minor piano compositions. "Zingaresca," the first number of the suite, is very

animated in character and the themes are full of the Gypsy spirit and reckless abandon. The second number, "Reverie Oriental," is in striking contrast, being full of dreamy tranquility. The "Scene Bizarro," or third number, is quite fantastic.

The other two orchestral numbers were Schubert's "Symphony in C Major," No. 7, and the Overture to "Tannhäuser." Both numbers were given in superb fashion, Conductor Freber and the orchestra receiving an enthusiastic ovation. Mrs. Della Daynes Hills was soloist, giving in an inimitable manner Charpentier's aria, "Depuis le Jour" and Hahn's "Could My Songs Their Way Be Winged." Mrs. Hills possesses a dramatic soprano voice of unusual beauty. This was her initial appearance since her return from New York, where she has been studying. Z. A. S.

### MME. VIAFORA'S PUPILS HEARD

Three Students Appear in Program for Italian Club Guests

Three pupils of Mme. Gina Ciaparelli Viafora, the gifted soprano and teacher, appeared in an informal program at the National Italian Club on Easter Monday night. Dorothy Graham contributed three dances, the "Water Lily," "Spring" and "Oriental." Marion Owen and Gretchen Hood sang various songs in English, Italian and French, and Miss Owen appeared with Miss Graham in the "Flower Duet" from "Madama Butterfly." About 150 guests of the Italian Club were present at a reception to the young singers.

A few days before this concert Mme. Viafora gave a luncheon at the Italian Club in honor of her pupils, those present being: Marion Owen, Olga Emerich, Mrs. M. Richardson Lyeth, Mrs. M. Burke, Mrs. Edna Burke, Mrs. Florence Zellner, Mrs. M. Gordon Funke, Flora Gould, Martha Burke, Lois Dale, Gretchen Hood, Mrs. John Cuccio, Mrs. J. F. Mahlsted, Dorothy Graham, Miss C. Oliva, Evelyn Haustetter and Edna Emerson. Telegrams of regret were sent by various other pupils who were unable to be present.

At the luncheon Miss Owen announced her engagement to Herbert David Weiser of the New York Military Academy, Cornwall-on-the-Hudson. Mr. Weiser, who is an author and critic, is a member of the Princeton National Arts and Storm King Golf Clubs.

### Marie Stapleton Murray Engaged for Aborn Opera Season

Marie Stapleton Murray, the American dramatic soprano, has proved herself so able an opera singer that she has been engaged by the Aborn Opera Company as one of its prima donnas for the spring tour which begins this week. Mrs. Murray sang *Aida* during the Aborn season in Brooklyn and won a decided success in the rôle. It was this that brought her the engagement for the spring tour. On Friday evening,

## VETERAN PIANIST OF PACIFIC COAST PRESENTS ARTIST-PUPILS



Hugo Mansfeldt, Veteran Piano Teacher of San Francisco, and Two of His Pupils: Mrs. Hugo Mansfeldt (on the Left) and Alyce Dupas

SAN FRANCISCO, CAL., April 11.—A two-piano recital of exceptional interest attracted a large audience to Sequoia Hall last Thursday evening, the following young women of the Mansfeldt Club presenting the program:

"Todtentanz" (Danse Macabre), Liszt; Marjorie E. Young, Mrs. Hazel H. Mansfeldt. Serenade, Tschalkowsky; Lorraine Ewing, Mrs. Hazel H. Mansfeldt. Marche Militaire, Schubert-Tausig; Ruth V. Davis, Mrs. Hazel H. Mansfeldt. Concerto, A Major, Liszt;

Stella Howell, Berkeley Howell. "Danse Macabre," Saint-Saëns; Alyce Dupas, Stella Howell. "Si oiseau j'étais," Henselt; Rakoczy March, Liszt; Edith S. French, Hazel H. Mansfeldt.

To-morrow evening at the Palace Hotel the program will be repeated, with an additional number, the Beethoven-Saint-Saëns "Air Variée," by Esther Hjelte and Stella Howell. Hazel H. Mansfeldt is the youthful wife of Hugo Mansfeldt, the distinguished veteran pianist of the Pacific Coast. T. M.

April 14, she was one of the soloists with the People's Choral Union in its performance of the Verdi Requiem in the Great Hall of the College of the City of New York, under the direction of Edward G. Marquard. In this performance she sang the solos allotted the soprano in a highly praiseworthy manner, with lovely tone and fine expression, being rewarded with hearty applause.

### Dubois's "Seven Last Words" Sung by Choir in Charlotte, N. C.

CHARLOTTE, N. C., April 25.—"The Seven Last Words of Christ," by Dubois, was given by the choir of St. Mark's Evangelical Lutheran Church, on Good Friday. The soloists were: Mrs. W. H. Overcarsh, soprano; Essie Moretz, mezzo-soprano; John F. Gordon, baritone; Harry Orr, tenor; Joe B. Withers, tenor, with W. H. Overcarsh, organist and director.

### Yvonne de Trévill's Fifth Return to Detroit in Four Years

The announcement of next season's concerts under the management of the Detroit Orchestral Association includes the appearance of Yvonne de Trévill, coloratura soprano, as soloist with the New York Philharmonic Society. This will be Mlle. de Trévill's fifth engagement in Detroit since her return to America, where she appeared first in recital,

then as soloist with the Minneapolis Symphony Orchestra; the next season as soloist with the Cincinnati Symphony Orchestra, followed by her spring appearance in her costume recital, "Three Generations of Prime Donne." At her coming appearance Mlle. de Trévill will give some of the less familiar songs of Mozart.

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## PRESENT NASHVILLE COMPOSER'S CANTATA

F. Arthur Henkel Supplies Colorful  
Setting for Dramatic Story  
of "Hosea"

NASHVILLE, TENN., April 20.—The most interesting and original work in the field of musical composition heard in Nashville this season was the sacred cantata, "Hosea," presented by the choir of Christ Church Thursday evening, and sung from original manuscript. F. Arthur Henkel, organist and composer of the music of the cantata, has made a decided departure from the usual cantata form in selecting Hosea as a subject—so far as can be found this is the only treatment of this text to be found in musical literature. Dr. H. J. Mikell, rector of Christ Church, adapted words for the music from the Prophecy, employing blank verse and in some instances using the original words.

The dramatic possibilities in the story are fully developed in both poem and music. In the first half of the cantata, which depicts Israel's infidelity—the music is exotic in color; the last half is more dignified and devout in style, representing the repentance of Israel. The part of *Hosea*, the prophet, was sung by Douglas Wright, baritone; the *Narrator* is employed as a tenor solo and was sung by John Zanone; Mrs. L. L. Gamble, soprano, was heard as *Gomer* and Mrs. C. A. Manthey as *Miriam*.  
E. E.

Bay City, Mich., Hears Music Conference by Katherine Heyman

BAY CITY, MICH., April 22.—Through the initiative of Anna Louise Gillies, the people of Bay City were given the opportunity of hearing on April 15 the conference of Katherine Ruth Heyman on the relation of the ultra-modern to archaic music. Miss Heyman was assisted by two singers, who gave old Greek and Troubadour songs. The pianist played works of Scriabine, Groves and Debussy, displaying the pianistic gifts that have won ardent admiration for her in all parts of the country.

Walter Pfeiffer to Conduct Orchestra at Wildwood, N. J.

PHILADELPHIA, May 1. — Walter Pfeiffer, who conducted a series of three Sunday evening concerts by the Schubert Bund Symphony Orchestra, in the Forest Theater this season, has been engaged to furnish an orchestra to give

concerts daily on the new Casino Pier at Wildwood, N. J., the coming summer from July 1 to Sept. 15. Mr. Pfeiffer will have an organization composed of twenty-five members of the Philadelphia Orchestra, and is already planning some attractive programs. Famous solo artists will be engaged to appear with the orchestra every Sunday afternoon and evening during the engagement.  
A. L. T.

## FRANCES NASH PLAYS AS STRANSKY AIDE

Young Pianist Heard as Soloist  
with Philharmonic in Her  
Native Omaha

OMAHA, NEB., April 20.—Last evening when the New York Philharmonic Orchestra played a fine program, Josef Stransky wielded the baton for the first time in this city. The appreciation of the large audience rose to the point of an ovation. The orchestral program comprised:

Weber's "Oberon" Overture, Liszt's Symphonic Poem "Les Préludes" and Tchaikovsky's Symphony, No. 4.

Two encores were added. Frances Nash, the young Omaha pianist, was the soloist of the evening and society was out in full force to hear and see her. This was her fourth important appearance here. The Saint-Saëns Concerto in G Minor was played with authority by Miss Nash. Her technique was clean and easy throughout and she has a dynamic gamut at her command, which enables her to make telling contrasts of light and shade. Her unusual pianistic equipment Miss Nash uses to voice the inner significance of the composition and her work is at all times vivid and poetical. She received a hearty ovation and many beautiful flowers.  
E. L. W.

## TAUGHT BELGIUM'S QUEEN

Court Violinist Edouard Deru Found  
Her Majesty a Serious Student

Edouard Deru, violinist to the King and Queen of Belgium, has arrived in New York and will give several concerts during the summer. He will continue his playing for charity, particularly in the interests of his country. In London he gave 110 concerts for charity. The violinist is a pupil of Ysaye, with whom he has frequently appeared in concert. He, in turn, has instructed Queen Elizabeth of Belgium. Mr. Deru gave her a lesson only a few days before Belgium was invaded. He says that Her Majesty is "wonderfully musical." He was appointed court violinist and made a Chevalier of the Order of Leopold. Further honor has been given him by the French government, which made Mr. Deru an Officier de l'Instruction Publique de France.

Mr. and Mrs. Deru, after leaving Brussels, played for Belgian soldiers in a great hangar near the trenches. Four thousand soldiers crowded themselves into the structure and listened to Belgian music played by the violinist and accompanied by his wife upon the piano. A single candle stuck upon the bayonet of a soldier gave light for the recital.

Indiana Pageant to Be Given at State University, May 16-18

BLOOMINGTON, IND., April 19.—The drama of the history and life of Bloomington will be presented here on the campus of the State University, on May 16, 17 and 18. The pageant music, which has been composed by Charles Diven Campbell, professor of music in Indiana University, will be given by the University Orchestra of forty-five pieces. The pageant drama has been written by William Chauncy Langdon, master of the Indiana Centennial Pageants. The production will require more than 1000 participants.

## MONTGOMERY HEARS EILENBERG MUSIC

Piano Works of Late Composer  
Given for College Women's  
Association

MONTGOMERY, ALA., April 20.—A program of the compositions of the late Robert Braun Eilenberg was presented at the recent meeting of the Southern Association of College Women. The numbers were admirably given by Mrs. Bessie Leigh Eilenberg, Mrs. Ellen Marks Moharrem, Mrs. H. M. Austin and Hazel Weaver, pianists; Nellie Wolff, violinist, and Mrs. Howard Seay, soprano.

Although Eilenberg lived in Montgomery for several years prior to his death, which occurred in 1906, he was known here chiefly as a pedagogue and the rare talent and versatility displayed in his compositions were a revelation to all but a few of his intimate friends. The fact that his works have appeared on the programs of some of the greatest pianists of Europe and America is not generally known here.

The Arion Club, a male chorus, has been organized recently under the directorship of C. Guy Smith. Considerable interest is being manifested, and so far the club numbers about fifteen members. Alonzo Meek, organist at Court Street Methodist Church, is president.

Charles Findlay, a sixteen-year-old cellist, gave a recital at the Woman's College last Monday night. He has just returned from New York, where he studied with Leo Schulz of the New York Philharmonic. His teachers have included some of the best in Europe and America. His work is artistic, giving evidence of a very extraordinary talent. His program was well selected, including a composition by Alexander Findlay, the father of the young cellist.

Ward's "The Saviour of the World" was given by the choir of St. John's Church on Sunday night, April 16. The soloists were Mrs. Howard Seay, soprano; May Chaffee, contralto; Weatherly Carter, tenor; Hugh Stuart, bass. Kate Booth, under whose direction the cantata was given, was at the organ.  
W. P. C.

Evan Williams Generously Inclined in  
Follansbee (Ohio) Recital

FOLLANSBEE, OHIO, April 14.—There was provided a genuine treat for those music-lovers who attended the recital given in Wells Auditorium last Friday evening by Evan Williams, the noted Welsh tenor. The latter was in brilliant form and generously inclined, granting a number of encores. The printed program was lengthy and exceedingly diversified. It contained, among others, such gems as Grieg's "A Swan," Dvorak's "Songs My Mother Taught Me," "Monotone," by Cornelius, and the famous cycle, "Eliland," of Von Fielitz. C. E. McAbee was the accompanist.

Give Exposition of Ziegler Institute's  
Dramatic Training

An exposition of the work of the dramatic department of the Ziegler Institute of Normal Singing, New York, was given at Chickering Hall, on April 18, when several artist-pupils of this department were heard in an operatic concert. The singers demonstrated the excellent training given them by Josef Pasternack, the director of this department. First honors must go to Ann Hughes, coloratura soprano, and Vera Fromm, contralto, both of whom sang with an excellent insight into the work which they were interpreting. Others who took part were Annabelle Hennessey, soprano; Erik Norgren, baritone, and Linnie Love, soprano.

Tours for George Roberts

George Roberts, the young New York pianist-accompanist, who has had tours this season with Sara Heineman, Mary Bowen-Fultoni and Julia Allen, will appear during the first three weeks in May with John Finnegan and Mary Carson. The first two weeks in June he will appear in joint recital with Mary Bowen-Fultoni, including several return engagements booked on their tour early in the season.

A collection of twenty water colors and poster designs of the Serge de Diaghileff Ballet Russe by Marjory Stocking is being exhibited in New York. Miss Stocking is the only American girl whose color work has been accepted for poster designs by the Ballet Russe. Her black and white thumbnail sketches of Nijinsky, Bolm, Lopokova, Revalles and others are also in the exhibit.



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# MINNEAPOLIS HEARS YOUNGEST MUSICAL SOCIETY



Members of the Orchestral Art Society of Minneapolis, William MacPhail, Conductor

MINNEAPOLIS, MINN., April 29.—The Orchestral Art Society, William MacPhail, conductor, gave a concert recently before an audience of several hundred people who braved a blinding fall of snow to show their appreciation of one of the youngest musical organizations of the city.

A body of nearly seventy players, drawn together by the musicianship and enthusiasm of Mr. MacPhail, responded to the leader with admirable and effective

promptitude throughout the various numbers of an engaging program. Richardson Phelps and Edmund J. Phelps, Jr., who sit at the first desk, are sons of Edmund J. Phelps, vice-president of the Minneapolis Symphony Orchestra. They are young business men who find time for the continuation of their musical studies and work in the Orchestral Art Society.

This latest concert of the fourth season of the society was marked by a fine spirit among the players, including those of all ages—boys in knickerbockers and

gray-haired men, with a good proportion of young women. The spirit of the audience was just as fine. Many habitual concert goers were present, but the larger proportion appeared to be of those who, frankly and unassumingly, are learning to listen, and this they did with alertness, sincerity and honest discrimination.

The presence of Kate Mork at the piano was of splendid assistance in sustaining the weaker passages and a generally good body of tone. She also did some delightful work as accompanist to

the soloists of the evening, Ethel Wakefield, mezzo-soprano, and Rudolph Krelve, violinist.

The program was as follows:

Overture, "Tancredi," Rossini; Concerto for two violins (First Movement), Bach, played by Messrs. Phelps; Aria, "Il est doux, il est bon," from "Hérodiade," Massenet; Symphony in B Minor, "Unfinished" (First Movement), Schubert; Violin Solo, "Souvenir de Moscow," Wieniawski; "Valse Triste," Sibelius; Largo, Handel; Songs, "Cossack's Cradle Song," Halsey; "La Combe," Tuscany Folk Song; "The Little Damsel," "Novello; "The Bird of the Wilderness," Horsman; Waltz, "Artist's Life," Strauss. F. L. C. B.

## Blind Composer of Chicago Loses All His Manuscripts

CHICAGO, April 22.—Eugene Ljunggren is blind. His musical manuscripts, of which he had a trunk full, are destroyed, and he has nobody to whom he can dictate. Therefore, he must carry his music in his mind, even the difficult orchestration of his Symphonic March, and the many melodies constantly suggested to him by the noises of his everyday life.

Eugene Ljunggren lives in the Illinois Home for the Blind and struggles to make a living at piano tuning. He was born in Christiania, Norway, thirty-nine years ago. His father, a famous choral singer, brought the little blind boy to this country and put him into school.

His music teachers called him a genius, and his manuscripts, which he sent back to Norway, were played by the Second Regiment Band and other organizations. They drew praise from Norway's best musicians. Then his father died, the trunk of manuscripts was destroyed and young Ljunggren had to carry his melodies in his mind, for there was no one to whom he could dictate them.

He is the bright ray of sunlight in the State Home for the Blind. He plays the piano when his fellows who walk in darkness are learning the cornet or the violin and he plays for the singing of choruses by the inmates of the home. They like his own compositions best, because he tells them the meaning

and how he came to write them. Thus they feel with him his Funeral March with the sea theme, the story of his cousin's farewell to Norway and the Concert Waltz that they all love to hear. Ljunggren has never ceased composing, and he carries the scores of his compositions always in his mind. F. W.

### ABORN SPRING SEASON

Three Companies in Baltimore, Pittsburgh and Bronx During May

The Aborn Grand Opera Company will have three companies out for the spring season. The Baltimore and Pittsburgh seasons will open May 1, and the Bronx season May 8.

There will be an aggregate chorus of 200 and the conductors will be Josef Pasternack, Max Fichandler and Ignacio del Castillo.

The repertoire will include "Madama Butterfly," "Aida," "Trovatore," "Carmen," "Pagliacci," "Cavalleria Rusticana," "Hänsel und Gretel," "Rigoletto," "Lucia," "Martha," "Faust" and "Tales of Hoffmann." The singers who are announced are:

Eileen Castles, Lillian Eubank, Gertrude Francis, Bettina Freeman, Edith Helena, Jayne Herbert, Mildred Rogers, Sarame Raynolds, Dora de Philippe, Grace Baum, Marie Louise Biggers, Fritzie Von Busing, Marie Stapleton Murray, Helena Morrill, Madeline Boos, Viola Robertson Staulcup, Morton Adkins, Giuseppe Agostini, Richard Bunn, Fausto Castellani, Louis D'Angelo, Phil Fein, Salvatore Giordano, Millo Picco, George W. Dunstan, Leonid Samoloff, Francis J. Tyler, William Schuster, Domenico Russo, S. J. Solte, George Shields, Frederick Chapman, Henry Taylor, Rudolph Koch, Albert Amadi, Roberto Viglione and Michele Rossini.

Artists Join in Concert for East Side Coffee Stand

For the benefit of the St. Andrew's Coffee Stand on the East Side, a miscellaneous concert was given on April 17 at Carnegie Hall, New York. The artists were Phyllis La Fond, soprano; Adelina Armond, soprano; Perpetue Caruso, violinist; Edith Moxom Gray, pianist; Myrtle Marvin, reader, and Leon Gilbert Simon, baritone.

Miss La Fond offered the "Vissi d'Arte" aria from "Tosca" and Mrs. Beach's "The Year's at the Spring." She revealed a lovely soprano voice, pure and flexible, with splendid carrying quality. She sang the numbers with beauty of tone, temperamental warmth and extremely clear enunciation. The soprano sang "The Year's at the Spring" with

such joyous quality that the number was re-demanded. She was most effectively accompanied by Edna Rothwell.

Reinhold de Warlich, the basso, gave a song recital on April 25 at the New York home of John Henry Hammond, singing Russian, French and German songs, the latter including settings by Hugo Wolf of three sonnets by Michelangelo.

Graduation piano recitals have been given at Limestone College, Gaffney, S. C., recently by Ella Groce, Jennelle Thompson, Bertie Phillips and Rean Fort. Mary Lodge gave a graduation organ recital on April 8.



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## STRONG PROGRAMS BY PHILADELPHIA CHORUSES

Herman Sandby, Soloist with Choral Union, Makes His Last Local Appearance While Still Member of Philadelphia Orchestra—Cantaves Chorus Delights Hearers—Schmidt Quartet Series Comes to a Conclusion—Brilliant Piano Playing by Aline Van Barentzen—Mendelssohn and Fortnightly Club Concerts—Lucy Marsh an Engaging Soloist.

Bureau of Musical America,  
34 South Seventeenth Street,  
Philadelphia, April 29, 1916.

THE Choral Union, with the assistance of the Main Line Choral Society, forming a chorus of about 300 voices, under the direction of Anne McDonough, presented Max Bruch's cantata, "The Cross of Fire," last Tuesday evening, preceded by a miscellaneous program of which a special feature was the farewell appearance in this city of Herman Sandby, the violoncellist, while still a member of the Philadelphia Orchestra. The concert was given at the Metropolitan Opera House before a large audience, the proceeds being for the benefit of the Children's Country Week Association. Miss McDonough is the director of both the choruses mentioned, and the thoroughness of her training and the earnestness of the singers brought good results in the interpretation of Bruch's work. The solos were sung in an efficient manner by Abbie Keely, soprano; George P. Orr, baritone, and John Vandersloot, bass.

Mr. Sandby played first the Rococo Variations of Tchaikowsky, and later a group of numbers, including the favorite Berceuse of Godard, his own charming Danish song, "Elverhoj," and Capriccio, by Goltermann, displaying the splendid technique and sympathetic powers of interpretation which have made him one of the acknowledged masters of his in-

strument. The audience listened as if enthralled by all he did, and gave deep and heartfelt emphasis to the regret felt in this community over the departure of one of the most distinguished musicians Philadelphia has claimed as a resident.

In the miscellaneous part of the program Miss Keely, who has a clear soprano of which she makes artistic use, sang an interesting group of songs, including two by Philadelphia composers, "The Secret," by Robert Armbruster, the well-known pianist, which made a very favorable impression, and "Daffodils," a brightly melodious song by Ellis Clark Hammann, who, with his unfailing artistry, officiated as accompanist for soloists and chorus. Mr. Orr's richly sonorous baritone also was heard in a group of songs, and he and Miss Keely closed this part of the program by singing with good effect the familiar duet from the third act of Massenet's "Thais."

### Concert by Cantaves Chorus

The Cantaves Chorus, made up of about fifty talented young women singers, under the direction of May Porter, was heard in a delightful program at the spring concert of its eleventh season, in Witherspoon Hall, on Tuesday evening, with Elizabeth C. Bonner, contralto, and Piotr Wiza, baritone, as special soloists. The opening number was Mozart's "Hymn to the Sun," very well sung by the chorus, with obligato soprano solo by Edna Florence Smith. Among the selections in which the Cantaves singers demonstrated their individual ability and

the competent training of Miss Porter, were "Time's Garden," by Goring-Thomas; "Louisiana Lullaby," Fay Foster, and "In May," Horatio Parker, with string quartet and harp. Miss Bonner's voice, a real contralto of unusual power and richness, was heard in an aria from Goring-Thomas's "Nadeshda" and in a group of songs, and Mr. Wiza made good use of his firm, resonant baritone in an operatic aria and several songs, and in the incidental solo of Frederick Stevenson's "Viennese Serenade," with the chorus. Incidental solos were also sung by Mabel Elms, soprano, and Alice Fidler, contralto. Assisting instrumentalists were Florence Haenle and Etta Stanger, violinists; Gladys Minton, viola; Reba Stanger, cellist, and Livia Dawson Ward, harpist, while William Sylvano Thunder was the piano accompanist.

The Schmidt Quartet gave the third and last of its recitals in the Little Theater on Thursday evening, adding to the favorable impression already created as an organization capable of presenting in finished and artistic style the best of chamber music. The program opened with the G Major Quartet of Gretchaninoff, which proved to be a novelty not misplaced, and which was beautifully done, while also of genuine merit was the playing of the Schubert Quartet in D Minor, and of Wolf's charming "Italian Serenade." The assisting soloist was Mildred Faas, a lyric soprano of pure, sweet voice and admirable attainments as a singer. She was heard in two

groups of songs, in English and German, with the capable assistance of Joseph W. Clarke at the piano. The Schmidt players, Emil Schmidt, first violin; Louis Angeloty, second violin; Emil Hahl, viola, and William A. Schmidt, cello, all members of the Philadelphia Orchestra, plan another series of recitals next season.

### Aline Van Barentzen's Recital

Aline Van Barentzen, the brilliant young American pianist, who won a genuine triumph as soloist with the Philadelphia Orchestra in this city recently, scored another emphatic success when she was heard in an exacting recital program in Witherspoon Hall on Wednesday afternoon. The audience showed very cordially its appreciation of a program which was interpreted throughout with remarkable technique, power of interpretation, and not a little of poetic idealism and fundamental warmth. Her numbers were by Beethoven, Schumann, Brahms, Chopin, Schubert-Liszt, Mendelssohn-Liszt, Pieni and Liszt, and at the end of the program Diemer's arrangement of Rameau's "Gavotte pour les Heures et les Zephirs" was given as an encore.

The Mendelssohn Club, Philadelphia's noted chorus of mixed voices, which for many years was under the direction of Dr. W. W. Gilchrist and is now conducted by Charles E. Knauss, gave the second concert of its forty-first season in Horticultural Hall on Thursday evening. The program included several numbers by the chorus, all beautifully sung, and solos by Clara Cramer Deeks, soprano, and Antoinette von Eggers-Doering, pianist. Agnes Clune Quinlan was piano accompanist for the chorus and there was a string orchestra of ten instruments, with Paul Meyer as concertmaster.

Lucy Marsh, the soprano, was the special soloist with the Fortnightly Club at the second private concert of its twenty-third season, in the Academy of Music on Wednesday evening, proving to be one of the most popular assisting artists that well-known chorus of male voices ever has had. Miss Marsh's clear lyric soprano, of rare purity and sweetness, delighted her listeners in two groups of songs, several of which showed her ability as a coloratura singer, and in the high obbligato of the "Italian Street Song," from Victor Herbert's "Naughty Marietta." This number was conducted by Mr. Herbert, who, being discovered in the audience, was invited by Henry Gordon Thunder, the regular director, to lead his own composition. The result was much enthusiasm and a repetition. The Fortnightly sang with its accustomed skill and beauty of tone, giving well-contrasted selections. Henri Merriken, one of the first tenors, a singer of sympathetic voice and artistic ability, was heard in a recitative and aria from "In a Persian Garden," by Liza Lehmann. Clarence K. Bawden was the piano accompanist. ARTHUR L. TUBBS.

### NEW COMPOSER PRESENTED

Interesting Studio Recital of Dwight Fiske Works

Dwight Fiske, a young composer, gave a recital of his own works at the studio of Duncan C. Pell, Jr., on Tuesday afternoon, April 25. He was assisted by Dorothy Fox, soprano, who sang Mr. Fiske's songs with charm and an intimate knowledge of their spirit and content. A list of Mr. Fiske's songs, "The Bird" (Fiske), "Rhyme of Hand and Sea" (Galsworthy), "Through the Old Cities' Silence" (Towne), "Coming Through the Night" (de Pierrefeu), "Thou Art the Sky" (Tagore), "Love Can Die" (Towne), "Looking-glass River" and "Young Night Thought" (Stevenson), "Queen Mab Songs" (Austin Strong), indicate some of the sources from which he has drawn the inspiration for his settings.

Many of these settings are skilfully devised and show originality of treatment. Very seldom is there a lack of harmony between musical and poetical expression. The "Queen Mab Songs" were particularly effective, the second of the two, called "Open, Open," being a fine bit of writing that leads up to a splendid, spirited climax. Miss Fox sang this number with fine voice and had to repeat it to satisfy the enthusiastic plaudits of her hearers.

Mr. Fiske played several of his own piano pieces, "Sunset in a Ravine," "Prelude," "Study in D Minor" and "Four Little Dances." They proved to be interesting numbers, written in an intimate style, delicate and effective. H. B.

The Provincial Government of Saskatchewan has made a grant of \$1,500 for a band for the Ninety-sixth Battalion, stationed at Saskatoon.

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## HERE'S ONE AMERICAN SINGER WHO HAS NO OPERATIC YEARNINGS

Florence Hinkle, One of America's Foremost Sopranos, Says Concert Work Offers Wider Field for Individual Choice and Achievement—Is Conspicuous Example of the Success Which Is Possible for American-Trained Singers

"ONCE in a while the pure and instinctive singer is born to the world, dowered with a voice and aptitudes that by irresistible impulse she cultivates and perfects. Such is Florence Hinkle."

The art of an American singer was recently epitomized in these words by a Boston critic—an American singer who has taken her place in the foremost ranks of concert sopranos. To a listener who heard her recent triumph at the Metropolitan Opera House, as first soprano soloist in the Mahler "Symphony of a Thousand," the gratifying thought came that Miss Hinkle is personified proof of the fact that American-trained singers measure up to the highest standards of art—that talent and application may bring one to the high places without the prestige of foreign study and training; that American singers, the voice-product of American teachers, are now being received by their own public "on merit."

Miss Hinkle had just returned from her first Pacific Coast tour, where, practically unheralded, and without the halo that accompanies grand opera stars when they shine upon concert audiences, she won a triumph through her disclosure of a rare voice and unfailing skill in song.

### Some Western Impressions

"Tired? Oh, no," she smiled radiantly at the questioner, who met her one afternoon recently in the studio of her teacher, Herbert Witherspoon, the Metropolitan basso. "Well, yes, it was a bit hard having the Mahler Symphony come directly on my return, but we get accustomed to that sort of thing, you know, and I am still living in the delights of my Western trip."

"The Pacific Coast is wonderful, and the people! They are so kindly, so hospitable! I went among them practically unknown, and after my first concert the musicians and those interested in good music just took me to their hearts. If I could have attended seven or eight luncheons and as many teas and dinners daily in San Francisco, I would still have had to decline many of the invitations I received."

"I do not know that Western people are any more appreciative than Eastern audiences, but they are more demonstrative and very keen in expressing their pleasure. I shall never forget the reception they gave the Coleridge-Taylor song, 'Life and Death,' and the group of modern French songs was also a prime favorite. It is rather hard to say which they like best, the classics or modern songs. I think the audiences felt something the way I did when a reporter came to me and asked me to name my favorites on one of the concert programs I gave."

"Why, I love this," I said, referring to a Brahms song, "and this," which chanced to be a Schubert song, "and I'm particularly fond of the Gretchaninoff Slumber Song, and this Reichardt piece—I guess I love them all!" That was the attitude that the Los Angeles and

San Francisco people seemed to take, too."

Miss Hinkle's California tour included two appearances in San Francisco and recitals at the Berkeley and Stanford Universities, at Sacramento, Los Angeles, Fresno, Pomona and Modesta.



Florence Hinkle, Noted American Soprano

"Yes, I went as far West as I could—without taking to the ocean," she said, "and I'll tell you a secret. Some day I'm going back there to buy an orange grove and 'live happy ever after.' You see, I haven't yet recovered from the experience of eating oranges picked from the trees, after they ripened in the sunshine."

### Gives Credit to Her Teacher

"One of the pleasant things about the tour was to hear the number of inquiries regarding my teacher. I was so proud to say that my training was received in America, and that my teacher is an American. I feel that all the success I have achieved I owe to Mr. Witherspoon. His art has made me; and I am very happy in the knowledge that a number of California singers are coming on this year to begin work with him."

Mr. Witherspoon, however, has another viewpoint to give. "Miss Hinkle's success exemplifies the Emerson saying,

"Genius is an infinite capacity for taking pains," is his estimate of the singer's accomplishments. "I often wish that young singers, who are so often satisfied with such perfunctory work, would realize the painstaking effort, the hard labor, that is necessary to reach the place Miss Hinkle has achieved. She has been a student with me for a little more than four years. During that time, except when on tour, she has had a lesson every day, sometimes two. After singing the most exacting programs, she has never failed to come directly to the studio and go over her songs, striving to make still more perfect every minute detail that would lead to a finer interpretation of the spirit and poetry and picture of the song. She is a sample of what an American singer can achieve—given the voice and adding to her natural gifts the determination and zeal for hard work that Miss Hinkle displays."

### Many Festival Engagements

Proof of the range and discernment of Miss Hinkle's artistry will be given innumerable hearers this spring, as her festival engagements are many and arduous. She will be heard at all five concerts of the Cincinnati Spring Festival—a record, by the way, in festival ap-

pearances; at the Oberlin, Ann Arbor, Buffalo and Norfolk festivals and in seven concerts with the Chicago Symphony Orchestra. The present season has included three concerts with the Boston Symphony, an organization that has had Miss Hinkle as its soloist fifteen times during the last three years; a joint recital with Percy Grainger in Boston and innumerable recitals and appearances in oratorio—the latter being the medium through which much of Miss Hinkle's earlier fame was established.

"Yes, you may say that I am one singer who has no operatic yearnings," said Miss Hinkle. "I know the possibilities of my own voice, and the disasters which follow, when lyric voices try to be too dramatic and dramatic voices try to be too lyric. I want to do just as much with my voice as its quality and compass and character justify—no more. Then, too, the concert singer has such wonderful opportunities for individual choice and discretion in her programs. She can pick and choose, knowing her own inclinations, limitations and possibilities. The fascinating field of unfolding limitless tonal pictures is hers without the restrictions which tradition and custom have placed about the opera singer."

MAY STANLEY.

## DAMROSCH DRAWS LARGE LOS ANGELES AUDIENCES

Attendance at Three New York Symphony Concerts, with Hofmann Soloist, of Unprecedented Proportions

LOS ANGELES, April 29.—Audiences unprecedentedly large for orchestral performances here were drawn to Trinity Auditorium this week by the New York Symphony Orchestra under Walter Damrosch and Josef Hofmann, soloist with the orchestra. Three concerts were given, Tuesday evening, Wednesday afternoon and Thursday evening. The Wednesday afternoon concert took place at Pasadena in the High School auditorium, which was filled for the event.

At the last concert in Los Angeles several hundred were turned away after the house had been sold out. Doubtless there was enough interest in the orchestra and its soloist to have sold out two more programs. But the interest in the local symphony orchestra is so mild that Manager Behymer thought he was taking a big risk with three concerts by the New York players.

Of course, much of this attendance was due to the fact that Josef Hofmann was soloist. He has been heard in Los Angeles six or eight times on recital programs, but not in concertos with orchestra.

The orchestra gave its most interesting program first, including the Tchaikowsky Fifth Symphony, the Damrosch "Iphigenia in Aulis" excerpts, and the Rubinstein Concerto. The second program presented the Kalinnikoff Symphony, the Schumann A Minor Piano Concerto and Grainger's "British Sketches," and the third offered the Brahms First Symphony, the Chopin Concerto and the Bacchanale from "Tannhäuser."

Of all the orchestral numbers the Tchaikowsky Fifth Symphony seemed to be the favorite, though the beautifully exact playing of all the programs caused much enthusiasm among our musicians. The greatest applause was given Mr. Hofmann, and on each occasion he was required to play three encore numbers. These concerts doubtless will do much to stimulate interest in the local orchestra, which is doing all it can to popularize this class of music. W. F. G.

John Barnes Wells and Francis Moore in Worcester Concert

WORCESTER, MASS., April 28.—John Barnes Wells, tenor, and Francis Moore, pianist, were the artists who appeared on the program of the men's night entertainment given by the Worcester Woman's Club. Mr. Moore gave two solos and also played the accompaniments for Mr. Wells, who sang several numbers, including two of his own, "The Owl" and "Why." S. L. W.

St. Louis to Have Open-Air "Siegfried"

ST. LOUIS, Mo., April 22.—After negotiations seemed at an end arrangements were finally made yesterday between Sec-

retary F. C. Coppicus of the Metropolitan Opera Company and the Grand Opera Committee of St. Louis whereby the mammoth open-air performance of Richard Wagner's music drama, "Siegfried," will be given here on Monday evening, June 12. It will be given at Robinson Field (the National League Baseball Park) at popular prices. The cast will include Mme. Johanna Gadski, Mme. Schumann-Heink, Frieda Hempel, Albert Reiss, Clarence Whitehill, Carl Braun, Otto Goritz and Johannes Sembach, and the orchestra will be under the baton of Artur Bodanzky.

H. W. C.

Hans Ebell to Teach in Rochester

ROCHESTER, N. Y., April 29.—Hans Ebell, the Russian pianist, who so successfully played his own concerto with the Symphony Orchestra last week, has been persuaded to come to Rochester this summer and conduct a course of piano playing at the D. K. G. Institute of Musical Art. M. E. W.

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## TACOMA CLUB GIVES "NATOMA" EXCERPTS

Opera Used to Demonstrate Chief Elements in Making of American Music

TACOMA, WASH., April 19.—One of the most pleasing concerts in the series of matinee programs by the St. Cecilia Club was given Friday afternoon in the auditorium of the Woman's Club house. The program, in charge of Mrs. Clarence Gammon, was devoted entirely to the interpretations of the celebrated American opera "Natoma," by Victor Herbert, in which are depicted and symbolized some of the elements that have entered into the making of American music.

Mrs. Gammon, dramatic reader, gave the story of the Indian girl, *Natoma*. She read excerpts from the libretto, giving the prayer *Natoma* offers to the spirit of the hills and water, and to the Manitou god, with dramatic effect. The Spanish, Indian and distinctively American types of music that are all cleverly represented in the opera were beautifully illustrated. Dr. Robert L. Schofield, substituting for Walter Higbee, sang several of the arias of Spanish

rhythm and of vaquero type in effective manner. Mrs. E. C. Bloomquist sang the *Natoma* arias with much dramatic power and Mrs. David Soltan presented the orchestral parts at the piano, illustrating the brilliant descriptive passages and the themes and motives that are so strongly marked in the opera. Mignon Fleetwood danced in costume a Spanish dance, and the tragic Indian dance that is the dramatic climax of the opera. Her costume worn in the Indian dances was a genuine Indian princess dress from the collection of Mrs. Alice Palmer Henderson.

Gwendolyn Geary, prima donna of the Standard Grand Opera Company of Seattle, was soloist at the regular fortnightly concert of the Ladies' Musical Club, held in the Woman's Club house on Tuesday afternoon. Miss Geary is a lyric soprano of brilliant operatic record. She gave the "Air of Salome," from Massenet's "Hérodiade," and a group of songs.

The club chorus under the direction of Dr. Robert L. Schofield sang the cantata "Mary Magdalene," by Vincent d'Indy, with Mrs. J. Austin Wolbert as soloist, Mrs. Roy Pinkerton, piano accompanist, and Prof. Per Olsson at the organ.

Arthur W. Noren, pianist, a recent acquisition to Tacoma's musical circles, made his first appearance before the club in two delightful numbers, the Bach-Stradel Concerto in D Minor, and the Chopin Nocturne, Op. 9. A. W. R.

## HONOLULU'S COMMEMORATION

Observes Shakespeare Tercentenary with Recital and Play

HONOLULU, H. I., March 25.—Honolulu's contribution to the tercentenary observation of Shakespeare's birth began on March 22, with the program, "Shakespeare in Music," given by members of the Morning Music Club, at the home of Rev. W. D. Westervelt and Mrs. Westervelt on Wednesday evening, March 22.

The program was arranged by Elsa Werthmueller and included a paper by Mrs. Frank Atherton on the English bard's influence on music, excerpts from Shakespearean operas and both early and modern settings of Shakespeare songs. Those appearing were Mrs. Robbins Anderson, Miss Clark, Miss Cadwell, Miss Sutherland, Miss Gattfield, Mr. Moss, Mrs. Alexander Lindsay, Mrs. Ray Allen, Signor Giovacchini, Mrs. Westervelt, Mrs. Tenney Peck, Mrs. Allen, Mrs. Ketchum, with Mrs. Peck and Miss Weissmueller as accompanists.

The Honolulu Footlights Club is rehearsing for the presentation of "The Taming of the Shrew," which will be given the latter part of April.

Omaha Musician Wins Praise in Recital of Xylophone Music

OMAHA, NEB., April 22.—A unique recital of the month was that given by George Hamilton Green, son of George Green, the Omaha bandmaster, who was heard in a program of xylophone music at Hayden Brothers' music rooms on April 14. The recital included such unusual numbers for xylophone as the Percy Grainger Mock Morris Dances,

four offerings adapted from Kreisler's violin compositions and the Mendelssohn Overture to "Midsummer Night's Dream," all played with rare skill and understanding. Mr. Green has gone to Chicago, where he is booked for a five weeks' engagement. Later he is appearing at Grand Rapids, Mich., for an engagement of five months.

## ARTIST PUPILS' RECITAL

Students of Jessie Fenner Hill Heard in Brilliant Program

Artist pupils of Jessie Fenner Hill, the prominent New York voice teacher, were heard in recital at Chickering Hall, New York City, on the afternoon of April 17. The participants were: J. Adele Puster, Julia M. Silvers, Catherine F. Brown, Julia Hermann, Isobel G. Klemmer, Mme. Marie Zayonchkowski and Michael Zazulak. The program contained numbers by Strauss-LaForge, Elvire, Ponchielli, Hammond, Bizet, Brewer, Schubert, Massenet, Arditi, Salter, Ronald, Chaminade, Zarycki, Mendelssohn and a group of Ukrainian songs.

The work of the pupils throughout was of a high order, especially with regard to the beauty of the voices. Particularly brilliant was Miss Hermann's singing of Arditi's "Il bacio," which was a most finished piece of work. In Miss Silvers, Mrs. Hill has a pupil of exceptional promise. She is the possessor of a contralto voice of natural beauty, full and clear throughout, and her singing of the "La Cieca" aria from "Gioconda" and "Sleepy Lan" by Hammond was a delight. The same degree of quality and finish was evident in the work of Mr. Zazulak, whose tenor voice showed

to advantage in Mendelssohn's "It Is Enough," with organ accompaniment by Mr. Williams, and in the group of Ukrainian songs.

Alberto Bimboni played the accompaniments in his usual artistic manner.

Praise is also due Ruth R. Boyd, pianist, a pupil of Mrs. Bula C. Blauvelt, for the fine quality of tone and brilliant technique which she displayed in her playing of Schubert's Impromptu in A Flat Major and Chopin's Scherzo in B Flat Minor.

## BOSTON CHORAL CONCERT

Townsend Singers Give "St. Matthew" Passion of Bach

BOSTON, MASS., April 22.—The Choral Music Society of this city, Stephen Townsend, conductor, gave its final performance of this season in the First Church, on Good Friday evening. "The Passion of Our Lord, According to St. Matthew," by J. S. Bach, was sung, and, as befitted the day, the rendering of this music took the form of a service of the church. Mr. Townsend and his singers were assisted by these soloists: Bernice Keach, soprano; Marie O'Connell, alto; Earl Bellis, tenor; Loyal Phillips Shawe, basso; Llewellyn Evans, basso, and George S. Dane and John W. Peirce, baritone. Twenty choir boys from Emanuel Church assisted, and John P. Marshall, organist; J. Angus Winter, pianist, and Julius Theodorowitch, violinist, furnished accompaniments. Mr. Townsend sets lofty ideals for his singers, and this body of chorists, ably led by the conductor, gave a finished and highly artistic example of fine choral singing. The vitally religious spirit of the text was never lost sight of, making the singing the more impressive.

The soloists were all capable in their respective parts. Mr. Shawe, whose organ is a rich baritone of great beauty in tone and much resonance, handled his voice with intelligence and skill, and its sympathetic quality particularly suited this music. W. H. L.

Special Musical Service for Albany's Good Friday Observation

ALBANY, N. Y., April 22.—At the Good Friday service at St. Vincent de Paul's Church, the Dubois "The Seven Last Words," excerpts from Rossini's "Stabat Mater" and works of Gounod, Palestrina, Chadwick and Bortmiansky were sung by the Vincentian Male Chorus, conducted by George Yates Myers, organist and master of chorists. The chorus was assisted by Mrs. John Holmes Manahan, soprano; Mrs. John J. Carey, contralto; Bart Dunn of Troy, tenor, and J. Emmett Wall, baritone. W. A. H.

Marion Bauer's Music Given for Women's Philharmonic Society

The fifth afternoon musicale of the Women's Philharmonic Society, Amy Fay, president, on April 22 was devoted to a program of vocal compositions by Marion Bauer, and presented by Mrs. May Dearborn Schwab, Vera Robbins Browne and Miss Burrowes, with the composer at the piano. A large and appreciative audience listened with much pleasure. The sixth and last musicale of the season will take place on May 27 in the Granberry Studios, Carnegie Hall. Mme. Clementine Tetedoux-Lusk is chairman of entertainment. There took place an orchestral concert at Hotel Majestic on Monday evening, May 1.

Warford Songs Heard at Wanamaker Auditorium

Mme. Buckhout, soprano, and R. Roger Taylor, tenor, sang two groups of Claude Warford's songs at the recent recital given by F. W. Riesberg's piano students at the Wanamaker Auditorium. Both singers were in excellent voice and scored individual successes. Mme. Buckhout's fine work is well known to the New York concert-going public and needs no special comment at this time. Mr. Taylor possesses a tenor voice of beautiful quality which he uses most artistically. His phrasing is admirable and his diction unusually fine.

## HOUSTON CONCERT BY MUNICIPAL CHORUS

First Offering Greeted by Huge Audience—Symphony Orchestra Ends Season

HOUSTON, TEX., April 18.—On Palm Sunday afternoon, April 16, before an audience of at least 4000 closely attentive people, the newly organized Municipal Chorus presented in most excellent style Sir John Stainer's "Crucifixion." Thomas Harborne had drilled the chorus well and on Sunday easily directed the singing body of 100 mixed voices and an orchestra of thirty. This big mixed chorus will be a regular feature of next season's series of free Municipal Concerts.

On the afternoon of Monday, April 10, the Houston Symphony Orchestra on the occasion of its last offering did the very best work of its entire history. The conductor, Julien Blitz, gave to both the Mozart and Bizet numbers exceptionally fine readings. The soloist, Louise Daniel, played the Weber Konzertstück for piano and orchestra. She justly received an ovation and many floral offerings.

Before Effie Harman's big Music Teachers' Institute classes, on last Saturday forenoon, a musico-literary analysis of "Parsifal" was given by Mrs. Wille Hutcheson, with elaborate piano illustrations by Mrs. E. B. Parker. W. H.

Ten-Year-Old Pianist Amazes Hearers in Tacoma, Wash.

TACOMA, WASH., April 15.—An unusual concert was given recently by Alberta Edtl, a ten-year-old pianist, pupil at the Puget Sound Conservatory of Music. The Concerto in C Minor of Mozart, with which she opened her program, was given entire, the orchestral parts on a second piano being played by Dr. Robert L. Schofield, her teacher. A cadenza of his own composition was played at the end of the first movement. The concerto was performed by the little girl with ease and with the interpretative insight of a professional musician. The complete French Suite in E Major of Bach was given without notes, as was the Mozart concerto and her further difficult numbers. The achievements of the player in the matter of memorizing, as well as her interpretative and technical ability, held her audience in wonderment and at the close of her final number, the brilliant "Elfin Dance" of Grieg, she was insistently recalled. A. W. R.

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## THREE NEW AMERICAN CANTATAS PRODUCED IN PATERSON'S GREATEST MUSIC FESTIVAL

Bornschein's "Onowa," the Prize Winning Composition in New Jersey's Tri-City Competition, Proves to Be a Work of Many Beauties—Harling's "Miracle of Time" and Busch's "America" Also Performed—Berlioz's Requiem Revived After Thirty Years' Silence—Wonderful Voice Discovered in a Paterson Mill Girl—Laurels for the Festival Soloists

PATERSON, N. J., has had many music festivals which have lifted that city far above the average in the way of musical achievement, but it may truthfully be said that the "Lyons of America," by which name the city is known because it is the silk center of this country, has never before attained that standard which was set at the three-day event of Tuesday, Wednesday and Thursday of last week. For that matter, there is probably not another community that has had so many novel features in connection with its festivals and yet maintained a distinctively musical atmosphere.

A rapid glance over the program shows these striking items:

The production of three original cantatas.

The performance for the first time in at least thirty years of Berlioz's Requiem Mass.

The bringing out of a wonderful singer who, up to the time of the Festival, was one of the thousands of mill girls, making a living at weaving ribbons in the factories of Paterson.

It was hardly to be expected that these three factors, each of which must give an impetus to the cause of music in America, should come from a municipality generally referred to as a "manufacturing town," though that name can hardly be applied and give adequate impression of the real characteristics of Paterson. However, Paterson may now be referred to as the "mother city" of the great tri-city festival being held for the first time this year in Paterson, Newark and Jersey City, for it was in Paterson that the foundation was laid by C. Mortimer Wiske upon which the great structure of the triple festival has been built.

Never have the audiences at the Paterson festivals been larger than this year and never were more attractive programs offered to any public. The first night attracted by far the largest initial audience that has attended any festival, the second night was even larger and on the last night the auditorium, which in this case was the Fifth Regiment Armory, was virtually sold out.

### "American Composers' Night"

The expansive Armory was comfortably filled when Director C. Mortimer Wiske raised his baton, Tuesday evening, April 25, above the score of W. Franke Harling's "The Miracle of Time," the cantata which gained third prize in the competition for the best American choral work, instituted by the New Jersey Tri-City Music Festivals almost a year ago. In the nature of the case, interest and curiosity were concentrated upon the work which gained first honors in this contest, to wit, Franz C. Bornschein's "Onowa," written in collaboration with the poet, Frederick H. Martens. Mr. Bornschein's cantata concluded the first half of the program. Still another similar feature was provided with the production of the second prize cantata, "America," composed by Carl Busch, conductor of the Kansas City Symphony Orchestra. Three soloists assisted the giant festival chorus and orchestra—Anna Case, soprano; Merle Alcock, contralto, and Antoine de Vally, tenor, each of whom assumed the single solo part called for by the various cantatas. Also, Miss Case and Mrs. Alcock contributed groups of numbers.

It was "American Night," and no single imported creative product figured in the evening's proceedings. To complete a program made almost entirely of contemporary compositions, Mr. Wiske saw fit to resurrect an "Island Fantasia" of John K. Paine. The other purely orchestral offering was William H. Humiston's "Southern Fantasy."

For the poetic basis of Mr. Bornschein's "Onowa," Mr. Martens unearthed a legend of the Iroquois tribe. *Onowa*, a squaw, and her mate, *Atarho*, have fled their people and dwell in blissful isolation in a forest glade. While the brave hunts deer, *Onowa* sickens and dies; *Atarho*, to deceive his sorrow, fashions a wooden puppet in his loved one's image. Divine agencies are touched by his constancy and deliver back *Onowa* in

the flesh. One condition is imposed: neither of them may yield to love's embrace before beholding the face of one of his tribe. "Or else the grave shall claim its own." Night gathers as the pair journey back to their people;



Barbara Bourhill, Soprano, the Paterson Mill Girl, Who Was Chosen Among One Hundred Competitors as Local Soloist in the Paterson Festival

passion moves the man; laughing away his mate's warnings, he surrenders to his passion. His eager arms encircle and hold—a rudely carved doll of wood.

### Bornschein's Achievement

Such is the drama. From it Mr. Martens modeled a terse, admirably coherent ballad, one which gave his collaborator ample opportunity to create a vivid and affecting composition. We are happy to record our belief that Mr. Bornschein has brought forth a work which has few superiors, if any, among American works in this genre. There is masterly technique in the score. A continual play of color lends life to the orchestration, yet it is never overloaded. While "Onowa" lacks but few of those innovations which present-day composers affect, a fairly generous intersprinkling of whole-tone progressions will not justify describing it as an ultra-modern cantata. It is a thoroughly sane and practicable piece of music and, best of all, we think, is its lucidness. One never loses sight of the score's contour, and the dramatic context is vividly illuminated.

So far as actual musical quality is concerned, the scale does not tip constantly in Mr. Bornschein's favor. *Atarho*, a pathetic figure, whose passion exceeded his love, is not limned with sufficient intensity. And it is just this lack of savage amorosness in the music that prevents us from saluting a genuine American masterpiece. Well scored as it is, wild and poignant as its climax momentarily succeeds in becoming, deftly as it is balanced, "Onowa" just falls short of the mark. Mr. Bornschein's *Atarho* is no aboriginal tingling and, finally, blinded with lust. Like the puppet contrived out of his own dire need, this barbaric lover is carved from wood.

At the place where *Onowa* is delivered back to her husband occurs a soprano solo which was sung beautifully by Anna Case. It is two stanzas long. The other thirteen stanzas were delivered by mixed chorus, of whose work there was no cause for complaint. Despite the music's various merits and the fact that it was carefully prepared and interpreted, the audience vouchsafed only the most perfunctory applause. Which is to be heartily deplored, particularly since the event took on national musical significance.

### Harling's Symphonic Ballad

Mr. Harling's symphonic ballad, "The Miracle of Time," is another work which merits praise on many counts. The poem (it is anonymous) has impressive and even lofty moments. Intrinsically, it is finer than the verse of "Onowa." Its

musical raiment is gorgeously colored in some spots, drab in others. The musical arteries radiate from a source which is strongly salted with Wagner. Often one felt that Mr. Harling was ablaze with inspiration; indeed, he has conceived an ambitious work, one that is of exceeding significance for the promise that it brings. Only the construction is weak, but this militates powerfully against the work's effectiveness. Mr. de Vally sang the tenor part, which, unhappily, might have been in more capable hands. The other collaborators were the Orpheus Club of Paterson and a Children's Chorus from School No. 9, along with the Festival Chorus and Orchestra. "The Miracle" was spiritedly done, but it, too (alas!), was lightly applauded.

Mrs. Alcock's first solo was the prologue to Damrosch's "Iphigenia in Aulis." Never have we heard her voice take on such glow. Its lower register was suffused with color, the upper true and sweet. Her voice filled every cranny and crevice of the big structure, and really succeeded in waking the audience from its torpor. She granted an encore. Why Mr. Wiske resuscitated the Paine "Island Fantasia" we shall not conjecture. It is tedious, insipid stuff, lacking all semblance of light and shade. The audience parted from it without reluctance, nor should censure be imposed on that account.

### Applause for Composers

Mr. Humiston's "Southern Fantasia" is fairly familiar, and one greeted it again like a highly regarded friend. The orchestra played it well and was rewarded with a spontaneous burst of applause. At this juncture Mr. Wiske called upon Messrs. Bornschein, Harling and Humiston, and the audience showered them liberally with plaudits. The writer regrets that the train schedule and the fact that the program was inordinately lengthy

combined to prevent him from hearing the second prize cantata, "America," of Mr. Busch. This work was placed at the end of the program. It is reported that it was well received. It is a setting of William Cullen Bryant's majestic verses, and enlisted the solo services of Miss Case and Mrs. Alcock.

As mentioned above, each of these sterling singers was heard in groups of numbers. Mrs. Alcock chose the fine "Love's Anguish" of Mary Helen Brown; Dr. F. Morris Class's undistinguished "The Unremembered," and a light thing by John Adams Loud, called "Flower Rain." She granted an extra. Miss Case also scored deeply with such popular favorites as Harriet Ware's "Hindu Slumber Song," MacDowell's "Slumber Song," Horsman's "Bird of the Wilderness" and Charles Gilbert Spross's "That's the World in June." Miss Case also sang Alexander Russell's "Sacred Fire," with orchestra.

On the whole, this opening concert was truly noteworthy. Felicitations are gladly extended to the composers of the prize choral works, as well as to all who co-operated with such spirit and zest to introduce the fourteenth annual event of its kind thus auspiciously.

B. R.

### "Opera Night"

The second night was termed "opera night," as every number on the program was from some favorite opera. Conductor Wiske was doomed to disappointment in the following out of his plans, for Frieda Hempel, Riccardo Martin, Margarete Matzenauer and Allen Hinckley were scheduled to appear. The latter two were on hand, but Mme. Hempel and Mr. Martin were unable to be present. When the announcement was made that Mme. Hempel had contracted a serious illness and could not sing, and that Mr. Martin's understudy in the opera company with which he is travelling had become ill and he was obliged to fill his contract there, the audience fairly groaned. But, when it was stated that Mabel Garrison of the Metropolitan Company and John Campbell of the Chicago Company had been secured, and that Ethel Leginska, the pianist, had been added to the list, the feeling of disap-

[Continued on page 50]



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## Viola Brodbeck

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Viola Brodbeck's songs were received with applause unstinted. If Bishop's floridities sound at this day artificial, at any rate the dialogue of the pure, clear voice, with Mr. Forster's pliant flute, was nimbly executed and agreeable to hear.

The other songs bore out the impression of a lyric art of sympathetic appeal and thoughtful cultivation, well controlled at all points of the scale.—Philadelphia Public Ledger.

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## THREE NEW AMERICAN CANTATAS PRODUCED IN PATERSON'S GREATEST MUSIC FESTIVAL

[Continued from page 49]

pointment, to a great extent at least, was overcome.

The program opened with the overture and chorus "All Hail to Peace," from Weber's "Euryanthe," which was followed by the Flower Song from "Carmen," sung by Mr. Campbell. He soon won his way into the hearts of his audience as a singer of great ability. He was later heard in the aria from "La Bohème."

Mme. Matzenauer, who seemed to be the favorite of the evening, sang with great dramatic fervor and in beautiful voice a scene from "Norma." Miss Garrison excelled in the coloratura music, singing first an aria from "The Magic Flute," and responding with "For You" as an encore, and in the second part of the program offering the famous "Bell Song" from "Lakmé."

Mme. Leginska was given a genuine ovation when she appeared, as she is a favorite with Paterson audiences. She played first the "March Militaire," by Schubert; then "La Campanella," by Paganini-Liszt; and finally the "Blue Danube" Waltzes; Strauss-Liszt. Her interpretation of all of those numbers placed her far above even the high estimation that the audience had already put

upon her ability. At times she electrified the thousands of her hearers.

Mr. Hinckley sang "The Palms" instead of "The Evening Star," by Wagner, and in the second part of the program gave an aria from "Der Freischütz."

The chorus of this night was heard in a portion of Schumann's "Faust," and the four soloists sang the "Good Night" Quartet from "Martha."

### "Tri-City Night"

It was the production of Berlioz's Requiem on the last night, when the entire tri-city chorus with its three thousand voices (those in the Newark and Jersey City choruses taking part) was heard, that the audience had its greatest treat. Too much praise cannot be given Mr. Wiske for undertaking this great work and it must be said that, with all its intricacies and all its unusual passages, it was a veritable triumph both for the conductor and the chorus. The voices were well balanced and the colossal orchestra was well under control. Such singing has been heard at few concerts ever given in this country. James Harrod was the tenor soloist and sang exceptionally well.

It was on this night that Barbara Bourhill, the local soprano soloist, who had won the honor of appearing at the

festival in a public contest in which twenty-eight participated, was introduced. Though young, Barbara Bourhill has a wonderfully mature voice and she sang exquisitely the aria from "La Bohème." She was recalled and sang "Because," a simple ballad, and upon being recalled again, gave "My Love Is Like a Red, Red Rose," by Hastings. This youthful prima donna, who is the pupil of William M. Kramer of Paterson, will undoubtedly have a bright future in the musical world.

Conductor Wiske prepared an exceptional orchestral treat for this one evening and the "Bal Costumé" Suite, by Rubinstein, was given with great skill. Mr. Harrod also sang an aria from Gounod's "Romeo and Juliet" and the festival came to a close with the singing of the "Hallelujah" chorus from the "Messiah."

The event was a financial success.

Officers of the Paterson Musical Festival Association are: President, Hon. Amos H. Radcliffe; vice-president, John B. Mason; secretary, John R. Morris; treasurer, F. S. Cowperthwait; directors, Wayne Dumont, Grant Stipp, Wood McKee, John J. Fitzgerald, John T. Stewart, T. Star Dunning, E. Harvey Lambert and Hon. Andrew F. McBride, and Hon. Robert H. Fordyce, *ex-officio*.

A. E.

## WYNNE PYLE PLAYS IN NATIVE DALLAS

Pianist Delights Hearers in Her Home City with Exposition of Rare Art

DALLAS, TEX., April 21.—On Monday evening Wynne Pyle, Dallas' gifted pianist, after several years' concert career in the East and in Europe, appeared before a large and appreciative audience in the Hippodrome Theater.

Miss Pyle is a thorough musician and seems not to know such a thing as a technical difficulty. At least, she has the faculty of making her audience feel there are no such things.

She plays with a technique and ease and self-possession that hold her audience entranced. Miss Pyle is versatile and presents the various moods of the composers in an interesting and authoritative manner.

E. D. B.

Miguel Llobet, the celebrated guitarist, and Mrs. Riccardo Martin gave a successful musicale, April 25, at the home of Mrs. Lewis Cass Ledyard. The program consisted of Hungarian and Russian songs and Spanish instrumental music.

## GIVE FOLK MUSIC IN CHAMBER CONCERT

Rubel Trio Plays Arrangements of Tunes from Various Countries

It has remained for three young women to beat a new path in chamber music programs. Edith Rubel and the members of the trio which bears her name, being apprised of the fundamental truism in music which concedes to folk music the swiftest and most irresistible, if not profoundest appeal, devised a program consisting almost wholly of folk melodies, for their recital in the Princess Theater, New York, on the evening of April 30. The audience, a large one, seemed grateful to escape the orthodox ritual to which makers of chamber music are especially consecrated.

The Trio owes a deep debt to William Lyndon Wright of New York University, who arranged and adapted a number of the songs for violin, cello and piano. His craftsmanship is excellent; there was no single point upon which we should care to disagree with Mr. Wright's conceptions. Preceding the trio's appearance, Mr. Wright spoke cleverly on the origin of these melodies. The program catalogued geographically and is interesting enough to quote in its entirety:

"Ragnar Lodbrok's Death-Song" (Denmark); "Muss I Denn," "Sandmännchen," arr. by Brahms (Germany); "Dankgebet" (Holland); "Come, Lasses and Lads" (England); "All Thro' the Night" (Wales); "The Laird o' Cockpen" (Scotland); "The Coolin'" "Kitty of Coleraine" (Ireland); "Las Morenas" (Spain); "Come, My Dearest" (Serbia); "Jasmine Flower," arr. by Krehbiel and Bantock (China); "Cherry Bloom" (Japan); "At Father's Door" (Little-Russia); "Lullaby" (Greece); "Suite Orientale," by M. Bonis; "I Hear the Mill" (Canada); "The Little Shepherdess," "The Three Captains" (France); Hungarian Dance, Brahms; "Deep River," "Dandy Jim of Caroline" "Swing Low Sweet Chariot" (American Negro); "As I Walked Out," "Lord Thomas," "Loving Hanner," "Bangum and the Boar" (Kentucky Mountain tunes—first time).

Would that we could enter in detail into a description of the stunningly beautiful panorama provided by the above. As it is, we must be content to single out the gossamer-like "Cherry Bloom," the irresistible "Jasmine Flower" (a delightful trifle arranged for muted strings and set in canon form; it was twice repeated), the poignant and sorrow laden "At Father's Door," the noble "Deep River." As the program stated, the Kentucky Mountain songs are of undoubted Scotch and English origin. They form part of a collection made by Josephine McGill in Knott County, Ky., a year ago. Although not important musically, they served as good novelties. A great many numbers on the program were redemanded; interest never lagged nor did the gathering tire of applauding the devoted and extremely successful efforts of the artists.

The Trio is comprised of Miss Rubel, violinist; Vera Poppe, cellist, and Brenda Putnam, pianist. At every appearance

the art of these young ladies undergoes a change for the better. They are in a fair way toward entering circles inhabited by the aristocrats of musical art.

B. R.

Montclair, N. J., Hears Eliza Donnelly at Mark Andrews Lecture

Eliza Donnelly, contralto, was heard recently in Montclair, N. J., in a long program of songs illustrating a lecture by Mark Andrews on "American Composers in Song." Miss Donnelly sang at another concert in Montclair on April 28. Other recent engagements of this singer have been in Brooklyn, March 28; Yonkers, April 6, and the Women's Club of Glen Ridge, N. J., where she will sing a return engagement in October. Miss Donnelly, who is an artist-pupil of Walter S. Young, of Carnegie Hall, New York, has been re-engaged for the fourth year as solo contralto of the First Baptist Church, Montclair, where the music is under the direction of Mark Andrews, the well-known organist and composer.

Professor Marshall Gives Schumann Talk at Brown University

PROVIDENCE, R. I., April 26.—Prof. John P. Marshall of Boston University gave a talk on Schumann for the ninth lecture in his course on the appreciation of music at Brown University Wednesday evening in Manning Hall. Mr. Marshall analyzed several compositions of Schumann and played "Les Papillons," "Carnival" and excerpts from the symphonies.

G. F. H.



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## PHILADELPHIA AMATEURS PRESENT ORIGINAL OPERETTA WITH ADMIRABLE EFFECTIVENESS



Balbazoo Club of Philadelphia in Its Production of the Chinese Operetta "Princess Ping Pong," Book by Lee Pape and Music by Willard Goldsmith

PHILADELPHIA, May 1.—The Balbazoo Club appeared in its fourteenth production at Mercantile Hall recently, when this enterprising organization made up of members of the Young Men's Hebrew Association, presented a new operetta, entitled, "Princess Ping Pong," with book by Lee Pape and music by Willard Goldsmith. As the title suggests, the piece has a Chinese setting, which has been picturesquely provided, scenery and costumes being of the sort that might be expected in a first-class professional production. In fact, there is not much that is amateurish about the work of these talented young men, who sing well, dance admirably, and show ease and pliancy in all that they have to do. The audience on this occasion was justifiably liberal in its applause.

Mr. Pape, who furnished the book, is the winner of a recent play contest, the author of a successful series of humorous newspaper articles, and a writer whose work is receiving recognition in some of the leading magazines. His "Princess Ping Pong" is clever in dialogue and lyrics, with a sufficiently defined plot telling of the offer by the *Bing-Bong* of *Sing-Song* to give the hand of his beautiful daughter, *Ping-Pong*, to the man who shall propound a riddle that

he cannot guess. Of course, the right suitor, *Jim-Jam*, the royal chauffeur, wins, his question being "Why Is a Woman?" one which the ruler long has feared might be asked him, and to which there is no answer.

For the clever book, Mr. Goldsmith has written music of genuine merit. It might be said that in few professional productions does one hear more melodious or "catchy" music of the comic opera or musical comedy variety. The choruses have life and sparkle, with much in the way of taking dance rhythm, and such songs as the *Bing-Bong's* topical "Why Starts a Chicken Across the Road?" the plaintive ditty of the *Princess*, "I Love a Lowly Chauffeur," and the rollicking trio, "Maidens Three," are worthy of the efforts of experienced comedians. The numbers are set off by excellent orchestration, which is agreeably free from attempts at complicated instrumentation, while showing skill in arrangement and an excellent idea of musical effect.

In the cast were Isadore J. Faggen, as the *Bing-Bong*; Alexis Rosenberg, as the *Princess*; Byron K. Kaufmann, as *Gee-Gaw*, "The Lord Helpus of *Sing-Song*"; Emmanuel M. Joblin, as *Jim-Jam*; Samuel Gilbert, as *Hard Tack*, and George Solomon, Sidney Klein, Max L. Heyman, J. Leonard Sessler, Lewis M. Silverman

and Milton M. Staub, with a chorus of about twenty-five other young men, in male and female attire. The production was under the personal direction of Mr. Goldsmith, with Clarence DuPlaine as director of the dances, and Lawrence J. Baraldi as musical director. A. L. T.

## HUMPHRIES GIVES ANNUAL CONCERT

Banks' Glee Aids Conductor in His Yearly Program—Soloists Win Applause

H. R. Humphries, conductor of the New York Banks' Glee Club, gave his annual concert at the Century Lyceum on Friday evening, April 28. The Glee Club was heard in Hatton's "Tar's Song," Horatio Parker's "The Lamp in the West," "Ben Bolt" of Nelson Kneass, "Soldiers' Chorus" from "Faust," Gounod's "Sing, Smile, Slumber," "But—They Didn't" of J. H. Rogers, "My Heart's in Connemara" of Carl Sobeski, and Arthur Sullivan's "Ho, Jolly Jenkin," from "Ivanhoe." Fine effects in variety of expression were attained under the conscientious leadership of Mr. Humphries, and the spirited *cappella* singing of the Glee Club was heartily received by a very large audience.

The soloists were Ruth L. Cunningham, soprano, and Helen Jeffrey, violinist. Miss Cunningham sang the "Habenera" from "Carmen" and songs of Barthelemy, Vincent and Oley Speaks. She sang the "Carmen" number with powerful mezzo quality and excellent, sustained high tones, but from an interpretative standpoint she was not as happy as in the less taxing numbers. She was liberally applauded and gave several encores. Miss Jeffrey played the Mendelssohn Concerto in E Minor and shorter pieces of Kreisler, Granados and Burleigh. She played with intelligence and spirit, but her intonation in the Concerto was not above reproach. She, too, appeared to better advantage in the smaller numbers.

Giuseppi Dinelli supplied good accompaniments for the singer and for the violinist. H. B.

### Victor Harris to Wed

The engagement is announced of Victor Harris, the noted choral conductor and vocal teacher, and Catherine Richardson of New York. The wedding is to take place on June 20 at the Church of the Messiah, New York.



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## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The Hassell Conservatory of Music, Brooklyn, gave a students' concert at the Commercial High School on Friday evening, April 28, piano, violin and vocal students taking part. Mrs. Eliot Morton played MacDowell's Concert Etude in F Sharp with taste and authority. Edna Daniels played the enormously difficult Concerto in C Minor by Rachmaninoff with much fire and enthusiasm. The brilliant and effective E Major Concerto ended the program, all four movements played by Bessie Smith with her facile technique and mastery of musical expression. The Andante from the Mozart B Flat Concerto was excellently played by the diminutive Master Milton Tittler. Mr. Hassell played the orchestral parts for the concertos on a second piano.

The juvenile department was represented by Rose Wortis, playing "Murmuring Brook" by Spindler, Dudley Cavanagh with the Tarentella by Piezonka, and Arthur Shaer with a violin number, Humoresque by Dvorak. They are pupils of Mr. Hassell, Florence Hassell and Rudolf Gleissner respectively. They all did creditably.

Thelma Pease sang "A fors e Lui" and later the "Indian Song" by Rimsky-Korsakoff and the Gavotte from "Mignon." She was well received and had to add an encore, "The Owl," by Liza Lehmann. She displayed a high and flexible voice. Her teacher is Marguerite Rockhill.

Carolyn Hayden sang "Depuis le Jour" and as a second group, "If I Were You" by John Barnes Wells, and "I Bring You Heartsease" by Gena Branscombe. She revealed an agreeable voice and a good style.

Sydney Hayden sang "The Horn" by Flegier, disclosing a sonorous bass voice. Both are pupils of James Stanley and were splendidly accompanied by Mrs. Stanley.

Betsy Lane Shepherd, pupil of Sergei Klibansky, has been engaged to sing at a concert at the Chapel in West Point, N. Y., on May 14. Lalla Cannon and

Alvin Gillett, other pupils of this master, have been re-engaged for the Sunday musicales at the home of Mrs. Charles L. Sicard. Helen F. Weiller sang with great success at a concert of the Newark Musicians' Club at Recital Hall when compositions of W. Franke Harling were presented. Still another pupil, Louise Wagner, will be under the direction of the Musicians' Concert Management, Aeolian Hall.

The following Miller Vocal Art-Science students, under the instruction of Adelaide Gescheidt, have been engaged as soloists in the churches mentioned:

Judson House, tenor (First Congregational, Montclair, N. J.); Violet Dalziel, soprano (re-engaged, St. John's Episcopal, Jersey City); Virginia Los Kamp, contralto (re-engaged as soloist and choir director, Rondout Presbyterian, Kingston, N. Y.); Don Carlos Buell, tenor (re-engaged, soloist and choir director, Mt. Morris Baptist, N. Y.); Elise MacClanahan, soprano (re-engaged, First Dutch Reformed, Passaic, N. J.); Mary Breedon, soprano (re-engaged, St. Paul's Lutheran, Brooklyn); Edmund Anderson, basso (Central Presbyterian, Summit, N. J.); Jacob Gilbert, tenor (re-engaged, Church of the Puritans, N. Y.); Mary D. Harbeson, soprano (Harlem-New York Presbyterian); Leonard Marks, tenor (St. Paul's Lutheran, Brooklyn); Virginia Miller, soprano (Wells' Memorial Presbyterian, Brooklyn); Arthur King, tenor (First Presbyterian, Garfield, N. J.); Marie Faust, contralto (Harlem-New York Presbyterian); Alfred Erler, basso (German Evangelical, Newark, N. J.); Samuel Lobman, cantor (Free Synagogue, Carnegie Hall, N. Y., also at Y. M. H. A., N. Y.); Gladys Cooke, soprano (First Presbyterian, Garfield, N. J.); Joseph Paymer (cantor, Temple Ahawath Sholaim, Brooklyn); George Seymour, tenor (First Reformed, Williamsburgh, Brooklyn); and Franklin Karples, tenor (Elmendorf Chapel, N. Y. Mr. Karples is eighteen years old).

Marian Cummins, a piano pupil of Wager Swayne, gave a recital at the Misses Patterson's Home for Music and Art Students in West 57th Street, on April 20. Her playing was exceptional for its clarity and refinement. The program contained a number of standard works; its feature was the Beethoven Sonata, Op. 14, No. 1.

couple might be married in Miss Richard's home city. The wedding ceremony took place on Tuesday evening at The Temple. Mrs. Adler is a gifted musician, being talented as a singer and also as a violinist. The couple left for their honeymoon immediately after the wedding and return to New York this week, where they will make their home in West Seventy-first Street.

### EGENIEFF TO TOUR HERE

Baritone Will Return Next Season for Appearance in Concerts

A return to the American concert and operatic stage is to be made by Franz Egenieff, the baritone, who during his brief career in America revealed his abilities in concert and operatic interpretation. Mr. Egenieff counts numerous successes in his European career.

Mr. Egenieff, whose real name is Baron von Kleydorff, is the son of Prinz von Sayn-Wittgenstein-Berleburg; his mother was the Polish Countess Stefanska. A university graduate, he was in-

tended for a military or a diplomatic career by his parents, but the discovery of his voice led him to abandon all these prospects for the career of a singer, and, although he is known to practically every sovereignty in Europe, it is as a singer invited to appear at the court entertainments that he has been received by royalty.

The coming season will be spent by Mr. Egenieff in this country, where he is to give a series of recitals, probably appearing as a guest with some of the operatic companies now being formed.

His present representatives are the Managing and Producing Company, 116 West Thirty-ninth Street.

### JOINT COMPOSERS' PROGRAM

Works of John Prindle Scott and Ralph Cox Heard at MacDowell Club

The MacDowell Club Galleries held a good-sized audience on the evening of April 27, when two American composers, John Prindle Scott and W. Ralph Cox, were represented by a program of their songs, interpreted by Florence Anderson Otis, soprano; Ruth Percy, contralto; Edward J. Boyle, tenor; Harold Land, baritone, and Harry Oliver Hirt, pianist. The program was as follows:

"The Voice in the Wilderness," "Trelawney," "The Secret" (Scott), sung by Mr. Land. "A Sailor's Love Song," "The Revelation," "A Red, Red Rose," "My True Love Lies Asleep" (Scott), sung by Mr. Boyle. "Pansies," "The Hame Nest," "At the End of Day" (Cox), sung by Mrs. Otis. "Three Little Irish Sketches" (Scott), played by Mr. Hirt. Quartet, "In Heather Time" (Cox). "Sylvia," "Forget," "If You Knew," "Somebody Loves Me" (Cox), sung by Mr. Boyle. "Hushing Song," "Marsh Rosemary" (Cox); "John O'Dreams," "Young Alan, the Piper" (Scott), sung by Miss Percy. "The Dearest Place," "The Wind in the South" (Scott); "The Green Lady" (Cox), sung by Mrs. Otis. "Be Ye in Love with Apriltide," "A Song's Echo," "Peggy," "Down in Derry" (Cox), sung by Mr. Land. Quartet, "The Day's End" (Scott).

The performance and program were on an equal plane of excellence. Mrs. Otis and Messrs. Boyle and Land were in splendid vocal fettle, while Mr. Hirt played his contributions with dash and feeling. Both the artists and the composers were recalled numerous times.

### GIVES MUSICALE FOR ROXAS

Della Bryant and Lorene Rogers Heard with Teacher as Accompanist

In honor of Maestro Emilio A. Roxas a musicale and tea were given by Mrs. Marion Carter at her home on West 113th Street, New York, on Sunday afternoon, April 23. Many prominent guests, among them Mrs. Theodore Shonts, her daughter, the Countess Dumas, and Mrs. John Drake were present and applauded the performances of two singers who have worked with Maestro Roxas. Della Bryant, mezzo-soprano, who has only been with him for six months, sang three old Italian airs to the delight of her hearers.

Lorene Rogers, the well-known soprano, who worked in Italy with this gifted Italian musician and has continued her studies with him here, won favor in an aria from Bizet's "Pearl Fishers," and three Mozart arias from "Figaro" and three Roxas songs, the third song making a noteworthy impression on the audience. She was in fine voice and sang most artistically. Maestro Roxas presided at the piano and was warmly complimented and congratulated.

## JOHN McCORMACK IN "REQUEST" PROGRAM

Asks Audience to Attend May 7 Benefit Concert for the Granados Children

Although the "request" recital given by John McCormack at the New York Hippodrome on Sunday night was the famous tenor's last formal appearance in New York until 1917, his admirers will have an opportunity to hear him again on Sunday evening, May 7, when he will be one of the soloists in the benefit concert to be given at the Metropolitan Opera House for the children of the late Enrique Granados, the Spanish composer, who, with his wife, perished when the Sussex went down. Mr. McCormack announced the soloists: Mme. Marie Barrientos, Fritz Kreisler, Ignace Paderewski, Pablo Casals and himself and asked his auditors to assist by their presence.

The "request" program brought out an audience that overflowed on the stage to the number of six hundred. Two hundred chairs were placed in the orchestra pit and then the box office was closed. More than five hundred requests had been received by Mr. McCormack and from these the program, which follows, was arranged:

Arioso, "Che gelida manina," from "La Bohème," Puccini; Mr. McCormack. Air on G String, Bach; Menuet in D, Haydn; Mr. McBeath. "Singer's Consolation," Schumann; "The Soldier," Schumann; "When Night Descends," Rachmaninoff; "Song of Spring," Mendelssohn; Mr. McCormack. "Meditation," from "Thais," Massenet, Mr. McBeath. Irish Folk Songs: "Norah O'Neale," arr. by Hughes; "The Ballynure Ballad," arr. by Hughes; "Kathleen O'More," arr. by Hughes; "The Irish Emigrant," Baker; Mr. McCormack. Rondino on Theme of Beethoven, Kreisler; "Liebesfreud," Kreisler; Mr. McBeath. "The Bitterness of Love," James P. Dunn; "The Old Refrain," Fritz Kreisler; "When the Dew Is Falling," Edwin Schneider; "Hosanna," Jules Granier; Mr. McCormack.

One of the most delightful of the formal offerings was the "Che gelida manina," in which the tenor's admirable lyric qualities were beautifully displayed. Encores and repetitions brought the list of his offerings up to twenty-four. Fritz Kreisler and James P. Dunn were both present. The Schneider "When the Dew Is Falling" was repeated.

Mr. McBeath's violin solos were received with marked favor, and Edwin Schneider provided his usual skilful accompaniments.

### Musicians to Help Swell Actors' Fund

Stars of the musical world are volunteering their services in behalf of the Actors' Fund campaign and Daniel Frohman is preparing a musical feast at the Metropolitan Opera House on Tuesday afternoon, May 16. Geraldine Farrar and Antonio Scotti, with Signor Polacco conducting, will present the second act of "Madama Butterfly." This will be the first time Mr. Scotti has appeared in New York since his serious illness last winter. Fritz Kreisler, the distinguished violinist, will make his final New York appearance of the season on this occasion, and Leopold Godowsky, the eminent pianist, will contribute his services.

### ALTSCHULER TOUR BEGINS

Russian Symphony Appears in Rossini Work at Johnstown, Pa.

The Russian Symphony Orchestra, Modest Altschuler, conductor, opened its thirteenth annual spring tour at Johnstown, Pa., on May 4, where it appeared in conjunction with the Johnstown Choral Society in a performance of Rossini's "Stabat Mater." On May 5 and 6 the orchestra plays at the spring festival of the Musical Art Society of Detroit. On May 8, Mr. Altschuler and his men will assist at the festival arranged by the music department of Denison University at Granville, Ohio. On May 9, Altoona, Pa., will be visited and a concert given at the Mishler Theater.

Other engagements during the month of May include one at Schenectady, N. Y., where the orchestral accompaniment will be supplied to the performance of Verdi's "Aida," which is to be given as a form of memorial to the late J. Burt Curley. On May 20 the orchestra will be heard in Brooklyn in a concert arranged under the auspices of the Tuberculosis Commission. Summer engagements, each of a fortnight's duration, will be played at Chautauqua Lake, N. Y., and Winona Lake, Ind., and in the fall the orchestra will play at the Pittsburgh Exposition for the tenth consecutive season.

Clarence Adler, Pianist, Weds Southern Girl

Clarence Adler, the New York pianist, was married on Tuesday, April 25, to Elsa Richard of Mobile, Ala. Mr. Adler left New York for the South the latter part of the week previous, so that the

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## AMERICA NOT MUSICALLY "YOUNG," SAYS FRIEDA HEMPEL

From Experiences in Her First Extended Concert Season Here, Famous Prima Donna Refutes Statements Which She Has Heard Made Abroad as to Americans' Alleged Lack of Musical Appreciation

FRIEDA HEMPEL, the Metropolitan Opera Company's distinguished and popular young soprano, is just completing her first extended concert season in America. Before her work at the opera house began for the season and since its close she has had an opportunity to do a great deal in concert and recital in various parts of the country. She found much to interest her and much deserving her favorable comment.

"It is wonderful what progress the women's clubs and other organizations are making in the development of interest in music throughout this country," said Miss Hempel in telling a MUSICAL AMERICA representative of her travels. "One hears so much, particularly on the other side, about how young this country is in a musical or artistic sense, but I have not found it so. This country has already gone very far in the direction of musical understanding. I was positively surprised at the attitude of some of my audiences, particularly in the smaller cities. Time and again I was obliged to repeat songs of Schumann, Schubert, Hugo Wolf and others. Then there were some modern songs in English which were exceedingly popular. This was my first experience to any extent in singing songs in English. So many European artists say that English is a terribly difficult language in which to sing, but I had no trouble.

"Of course, I have an 'accent,' but this I am overcoming.

### Heart Appeal to Our Hearers

"I found, first of all, in my concert and recital experiences that the American audiences are thoroughly discriminating. They like the kind of music which appeals to the heart and not necessarily exclusively to the head. 'My Curly Headed Baby' never failed to give pleasure to the audience. The 'Blue Danube' of Strauss is in its way a classic. It is the beautiful melodies in such works as these that reach the heart. I like melodious works; so do other artists and



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Frieda Hempel, the Distinguished Soprano of the Metropolitan Company, Who, in Addition to Her Operatic Season, Has Sung in an Exceptionally Large Number of Concerts This Year

so does the public. Then why do not more of the modern composers give thought to this when they are creating new works? I wish more of Mozart's operas were given at the Metropolitan, with Bodanzky conducting. It is a joy to sing that music.

"There is only one objection I have to extended concert and recital work in this country, and that is the necessity for so much night travel. I do not object to the sleeping cars, which are very comfortable, but it is the manner in which the night trains are operated, with

Soprano Delighted with the Response to the "Lieder" Classics on Her Programs—English She Finds an Easy Language to Sing—More Melody in Modern Music Her Wish—A Touring Artist's Life

the numerous stops, that is nerve racking. It simply precludes the possibility of sleep for me. It looks now as though I will have even more traveling to do next season, and I suppose I will be obliged to get used to it."

### Her Full Calendar

Before the opening of the opera season Miss Hempel sang in ten recitals between Oct. 25 and Nov. 10 in the Middle West and Southwest. She was soloist with the New York Symphony Orchestra, Nov. 10, and then began at once her engagement at the Metropolitan, which lasted for three months. During that time she sang in "Rosenkavalier," "Barber of Seville," "Traviata," "Meistersinger" and in a revival of "Marta" with Caruso. She gave her first public New York recital and it was a noteworthy success. She sang with the New York Symphony at concerts in Philadelphia, Baltimore and Washington, the President being present at the Washington concert. In this city she also sang at a Biltmore Morning Musicale and a Bagby concert. Her recital engagements have included appearances in Cincinnati, Detroit, Cleveland and many other large cities. She sang one performance of "Rosenkavalier" in Boston during the Metropolitan season in that city. This week she will sing the first of a series of festival performances in various cities throughout the East.

### To Sing in Open Air "Siegfried"

Miss Hempel's managers, the Wolfsohn Musical Bureau, have received many telegraphic requests for return engagements for next season. It is probable that Miss Hempel will not go to Europe this season. She has been engaged for six open-air "Siegfried" performances in the early summer.

An indication of Miss Hempel's growing popularity is contained in her receipt in Boston, when she sang in "Rosenkavalier," of a large bouquet of flowers sent by one of her young girl admirers from Annapolis. Miss Hempel is building for herself a following in this country which is the highest sort of tribute to the unmistakable human qualities in her art.

D. L. L.

## OPERA PROSPERS IN ST. PAUL SEASON

Boston-Pavlowa Company's Four Productions Well Received by Large Audiences

ST. PAUL, MINN., April 26.—St. Paul's all too short season of grand opera began auspiciously Monday evening and continued through four performances of the combined forces of the Boston Grand Opera Company and the Pavlowa Imperial Ballet Russe. It has been a notable event for Minnesota, patronage having been drawn from surrounding cities within an extensive radius. Music and fashion have contributed to the interests of the city through the large numbers of people thus congregating, ratifying the assertion that an operatic engagement is a commercial asset to a city.

For a week before Easter the accumulating interest in the engagement was given a spur in the presence of the company here during a vacation period, so that an atmosphere of more or less personal character had been created and furnished a medium of particularly sympathetic response to the excellent performances.

The Montemezzi opera, "L'Amore dei Tre Re," which opened the engagement, was new in St. Paul. So, also, were Luisa Villani, who sang *Fiora*; Graham Marr in the part of *Manfredo* and José Mardones, who appeared as *Archibaldo*. Each of these, as well as Riccardo Martin, whose previous St. Paul appearances had given rise to pleasant anticipations, was given tumultuous applause by a large

audience and the music itself quite generally acclaimed as beautiful. Roberto Moranzoni conducted with effectiveness. The peerless Pavlowa and her associates made of the ballet, "Snowflakes," a wonderfully beautiful series of pictures. Adolf Schmidt conducted the ballet.

In the familiar "Pagliacci," Thomas Chalmers's singing of the Prologue created an excellent impression, which was well sustained by principals, chorus and orchestra throughout the evening. Felice Lyne, dainty and alert, in a voice clear and fresh as air and about as colorless, sang the part of *Nedda* to the impassioned *Canio* of Zenatello. The ballet "Coppelia," supplemented the opera.

The largest audience of the week turned out for "Madama Butterfly" on Wednesday afternoon. The fitness of the charming and diminutive Tamaki Miura for the part of *Butterfly* was carried out vocally to a grateful degree of satisfaction, while, pictorially and dramatically, the series of moving pictures in which figured the artless, pathetic, tragic little figure left nothing to be desired. The realism of the picture was accentuated in the assignment of the parts of *Sharpless* and *Pinkerton* to American artists—Graham Marr and Riccardo Martin, each of whom gave his rôle real artistic distinction. Elvira Leveroni sang *Suzuki* with both dramatic and vocal skill. The "Faust" Ballet, "Walpurgis Night," followed.

The performance of "La Bohème" on Wednesday evening concluded the engagement. An unwaning interest was manifested in the large audience and its enthusiasm. Maggie Teyte was the *Mimi*. Her voice was clear, her singing true and beautiful as to vocalism, but the

part did not seem altogether congenial to her. Mr. Chalmers, whose every appearance had been grateful, was excellent as *Marcello*, as were Mardones as *Colline* and Gaudenzi as *Rodolfo*. Mabel Riegelman sang *Musetta* with affluence of voice and action. The manifold beauties of the orchestral score and their complete unfoldment by Conductor Moranzoni were brought home to the listener as the most satisfactory feature of the performance. A program of "Spanish Dances," with music by Massenet, Glazounoff and Moszkowski, brought Mme. Pavlowa, M. Volinine and the entire ballet company once more before the audience and once more did the audience tender the "supreme artist" its grateful recognition.

It now appears that the annual appearance of the Boston company may be anticipated. C. O. Kalman, locally interested, says, "It is up to Mr. Rabinoff; I will repeat my part," while H. D. Frankel, associated with Mr. Kalman in the management, offers material reinforcement in the statement, "Not only did we clear expenses, but we made money."

F. L. C. B.

### GRANBERRY SHAKESPEARE DAY

"Midsummer Night's Dream" Read with Mendelssohn Music

The Granberry Piano School offered its contribution to the Shakespeare Tercentenary Celebration on Saturday morning, April 29, at Aeolian Hall, New York. The Mendelssohn music from "A Midsummer Night's Dream" was played by pupils of the school, and Shakespeare's play was read convincingly in its complete form by Gertrude I. McQuesten. After Mr. Granberry's introductory address, the overture, arranged for eight

hands, was given. Miss McQuesten then read the first act, the scene between *Bottom*, the weaver, and his confrères, in particular, provoking the youthful admirers of Shakespeare to real merriment.

Much of the incidental music was performed, as was the Scherzo, Nocturne, Wedding March, Burlesque Funeral March, Dance of Clowns and Intermezzo. The music was carefully prepared by the pupils, who showed the results of good training, both from a technical and from a purely musical standpoint. "The Wedding March," played by twelve performers simultaneously, was a feat in itself, and was enthusiastically applauded. The concert was a most entertaining affair and was hugely enjoyed by a large, cordial audience.

H. B.

### NOBLE CONDUCTS HIS MUSIC

Organist's "Gloria Domini" and "Te Deum" Given at St. Thomas's

The Cantata "Gloria Domini" and the "Te Deum" of T. Tertius Noble were given at Saint Thomas's Church, New York, by the Festival Chorus on Thursday evening, April 27. The soloists were Reed Miller, tenor, and Harold Land, baritone. The "Solemn Prelude for Orchestra" was most impressive, and was followed by a fanfare of trumpets. Then came "The People's Psalm," beautifully sung by the chorus, and the Temple Choir. The solo parts in "Solomon's Benedictions" were delivered with dignity and excellent diction by Mr. Land, and the tenor solos were capably sung by Mr. Miller.

Mr. Noble conducted his own work and achieved magnificent ensemble effects, both chorus and orchestra responding readily to his direction.

H. B.



## DIAGHILEFF BALLET ENDS ITS ENGAGEMENT

Month-Long Season at the Metropolitan Falls Short of Expectations in Many Ways—Several of the Looked-for Novelties Fail to Materialize—The Audiences Comparatively Small and Generally Apathetic—Company to Visit Spain and Return in the Autumn

THE presence of Nijinsky both at the matinée and evening performances enabled the Diaghileff Ballet to close its month-long season at the Metropolitan Opera House last Saturday with some semblance of brilliancy. Very large audiences filled the house, and there was enthusiasm enough to give the occasion some of the distinctive nature of a farewell. The afternoon subscribers received only about eight minutes' worth of the star, for he danced only the "Spectre de la Rose." "Cleopatra" and "Carnival" completed the bill. At night, however, he appeared in the "Princesse Enchantée" and "Scheherazade," the remaining numbers being the "Sylphides" and "Soleil de Nuit." The curtain was raised before this last that the audience might see honors heaped on Conductor Ansermet in the form of a large wreath from Mr. Diaghileff. The orchestra, on its part, contributed a fanfare.

Nothing new signalized the doings of the last few days. On Wednesday night a very large crowd gathered to see Nijinsky do the "Spectre de la Rose" and "Scheherazade." The other offerings were "Soleil de Nuit" and "Cleopatra." Thursday night brought the "Oiseau de Feu," "Carnival" and "Scheherazade," and Friday "Petrushka," "Princesse Enchantée," "Sylphides" and "Prince Igor." "Narcisse," which was to have been done several times before the close of the engagement, was not attempted after the special Tuesday matinée.

### Sailing for Spain

The ballet was scheduled to sail for Spain, there to fulfill a number of engagements, on Thursday of this week. Nijinsky remains in America, however. So do Flora Revalles, who contemplates vaudeville, it is said, and Adolf Bolm. The orchestra disbands.

At the present writing the organization is scheduled to return in the fall for another tour. Further New York appearances are not beyond the reach of possibility, but they will not be in connection with the opera company, and music lovers will get their full twenty-three weeks of operatic delights next year, fate and the war permitting.

Nobody at the Metropolitan pretends to deny the failure of this year's ballet experiment. It seems only strange that certain of its determining aspects could not have been foreseen. It is equally sure that with a certain amount of good will and properly directed effort things might have turned out somewhat more agreeably than they did. No sooner had Diaghileff's dancers installed themselves on Broadway than the subscribers began to protest. Ballets, whatever their peculiar attractions, grow fearfully monotonous after a time, and operagoers found even these exotic entertainments no reasonable compensation for their richer musical pleasures. Four weeks of them, moreover, was an unconscionable dose, and the fortnight at the Century had effectually sated the appetites of novelty seekers and eliminated all chance of further surprise.

### Interminable Intermissions

Once in possession of the Metropolitan the company showed irritating signs of indifferent management. Fully one-half the evening was consumed in senseless intermissions. In the majority of instances, the duration of the waits doubled the length of the pieces represented. Changes in the order of the program and often in the works offered were made habitually and often without explanation. Of the novelties scheduled barely one-half saw the light. "Cleopatra," "Spectre de la Rose," "Thamar" and "Narcisse" were the only fruits that four weeks brought forth, and as far as anything but pictorial value is concerned the last two would better have been left undone. "Sadko," "Le Dieu Bleu," "Daphnis and Chloe," "Papillons" came to nothing.

Possibly in view of the poor attendance and the very palpable lack of cordiality, Mr. Diaghileff did not feel moved to greater efforts. The repertoire certainly looked so. The programs, save when brightened a bit with the delightful "Petrushka" and "Oiseau de Feu" or

the picturesque "Cleopatra," proved little more than constant repetitions of "Soleil de Nuit," "Scheherazade," "Prince Igor," "Spectre de la Rose," "Carnival" and "Sylphides"—the latter two senseless perversions of the delicate fancies of Schumann and Chopin—in various permutations.

The grudging admission of Nijinsky to the company (after a week had been wasted in undignified squabbles about salaries) lent an interest to some performances of the last two weeks, strongly contrasting with the dismal depression of the first half of the month.

But the hapless subscribers got far less of the company's lone star than they had the indubitable right to expect. He limited his appearances to about three a week and hence was used chiefly as a drawing card on Wednesday afternoon and Saturday evening when no subscription guaranteed the major part of the receipts. Nijinsky proved himself an unquestionably great artist, and the public, eager to wreak its enthusiasm on some one of admittedly stellar qualities, made much of him. Yet with all his deftness of movement and lady-like graces of posture, this lad with the deli-

cate airs did not succeed in extirpating cherished recollections of the virile Mordkin.

### Stravinsky's Work Best

The best services rendered by the Russians lay in the introduction to Americans of the two fine specimens of Stravinsky's handiwork. Neither "L'Oiseau de Feu" nor "Petrushka" is, in the last analysis, a work of the sort of genius for which a distressed world hungers to-day. But they are technically stupendous and rarely imaginative, the first poetic and ingenious, the second devilishly clever. As for the new scenery, in behalf of which a small clique of "advanced" spirits has long been raising an ungodly clamor it must be admitted that most of it is suited to the style of stage action fostered by this company. Whether it would adapt itself as conformably to another type is a very different question. It is hard, for instance, to think of "Lohengrin" or "Walküre" in terms of Bakst, or to see "Aida" dressed scenically as was "Cleopatra." H. F. P.

## CHORAL CONCERTS OF MERIT IN BUFFALO

Guido and Orpheus Clubs Close Their Seasons with Admirable Performances

BUFFALO, N. Y., April 28.—The third and last Guido Club concert for this season was given last evening, under the direction of Seth Clark. Eight choral numbers of distinct merit and eclectic in character were sung by the men with beauty of tone, excellent phrasing and refinement of light and shade. It was singing worthy of the high standard this club has made its own. In Liszt's setting of Schubert's "Omnipotence," with an admirable organ accompaniment played by W. J. Gomph, the incidental solo was splendidly sung by Agnes Preston Storck, a local soprano. A solo sung by Charles McCreary, a local baritone, with choral obbligato, entitled "Dreams," by Beschnitt, was one of the program gems.

Kathleen Howard, contralto, was the principal soloist and in numbers by Bizet, Strauss, Leoncavallo and Sidney Homer put to her credit some admirable singing, to which she brought to bear all the resources of her splendid artistry. Her enunciation in French, German, Italian and English was clean cut and elegant. She had a fine reception, was recalled many times and compelled to grant encore numbers. W. J. Gomph played her accompaniments artistically and Dr. Prescott Le Breton accompanied the chorus in capable fashion.

The third and last Orpheus concert for this season took place the evening of April 24, under the direction of John Lund, who provided a fine program of choral numbers, chief in interest being his own composition, "Germanenzug," a fine chorus with incidental solos for alto and baritone. Goldmark's "Frühlingsnetz" and Kremser's "Altniederländisches" were two of the other choruses especially worthy of mention. Solid and virile tone and excellent phrasing were the distinguishing traits in the singing of these choruses and the men were roundly applauded.

Henriette Wakefield, contralto, made her first appearance here as soloist at this concert and her success was emphatic. Her opening number, Bruch's taxing air from "Achilleus," was sung with dramatic intensity, beauty of tone and excellent style. In songs by Strauss, Weingartner, Mahler and Quilter she displayed her fine qualities as a lyric singer, and in the incidental soprano solo in Director Lund's chorus her voice met its taxing demands with ease. She was received with enthusiasm and was obliged to add several encore numbers. W. J. Gomph accompanied Miss Wakefield in a thoroughly competent manner.

Clara M. Diehl has given two instructive and interesting talks on Pierné's "Children's Crusade" and Amy Graham has officiated in a similar capacity by giving a comprehensive review of Goring-Thomas's "The Swan and the Skylark," the two chief choral works to be given at the coming May Festival.

F. H. H.

Melsa, the young Russian violinist protégé of an American diplomat's wife, has been playing in London again lately.

## KRIENS SYMPHONY CLUB WINS PRAISE

Creditable Performance by Young Players—Boy Violinist Makes Début

The Kriens Symphony Club, of which Christiaan Kriens is conductor, gave a concert at Carnegie Hall, New York, on Saturday evening, April 29. The purpose of the Kriens Symphony is to provide training in orchestral routine for young artists who would not otherwise have the opportunity of ensemble playing. The purpose is noble and the young players have profited by their experience and by their teaching. The orchestra played the "Meistersinger" Prelude, Mozart's G Minor Symphony, the "Ballet Music" from "Faust" and "Marche Héroïque" of Christiaan Kriens, which was given its first performance by the club on this occasion. The orchestra acquitted itself creditably, despite the fact that it appeared in a large hall, where comparison with the orchestras accustomed to perform there might be invited. A large wreath from the Park Avenue Church, and other floral offerings were presented to Mr. Kriens, who is undoubtedly accomplishing a good work.

The soloists were Mary Adele Case,

contralto, and Kurt Helmuth Dieterle, the American boy violinist, who was making his first appearance in public. Miss Case sang "Ah! mon Fils!" from "The Prophet," and songs of Holmes, Franz, Margaret Hoberg and Charles Gilbert Spross, who was the accompanist. Miss Case delivered the dramatic "Prophet" aria with fine effect and an excellent quality of contralto. She was very generously applauded.

Master Dieterle, a pupil of Mr. Kriens, played the Tchaikowsky Concerto and revealed qualities of great promise as a technician and as a musician. While the exceedingly difficult concerto, terrifying enough to players of mature experience, was not the happiest vehicle for his début, Master Dieterle approached his task with confidence and spirit.

There was plenty of dash and vigor in his playing, his intonation was generally good, and his interpretation musicianly. He is a young player of talent and with continued study and perseverance should develop into an artist of first rank. The young violinist received a silver loving cup after his performance, and responded with an encore.

Mr. Kriens played the accompaniment for Master Dieterle in the encore number, a composition of Mr. Kriens dedicated to the young violinist. Harry K. Deck was at the organ.

H. B.

Harold Hall, organist of Benton Harbor, Mich., assisted by J. Uly Woodside, baritone, gave a recital at the Congregational Church of North New York, Sunday afternoon, April 23. The program was given under the direction of Frederick H. Haywood, director of the Haywood Vocal and Operatic School.

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## UNIQUE MOZART RELIC OWNED BY BERLINER

**An Original Copper-plate Representing the Composer During His Sojourn in Prague in 1787—6000 Kronen Demanded for a Notebook of Weber—A Berlin Concert of Scharwenka Works—First Hearing of a Movement from Posthumous Bruckner Symphony—Baritone Creates a Sensation—Cordial Reception for the Americans, Francis MacLennan, Florence Easton, Edwin Hughes and Fritz Huttman**

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, W. 30, Feb. 7, 1916

[Delayed in Transmission]

ONE of the best existing copper-plates of Mozart is that in possession of Dr. Edgar Istel of Berlin, of which the adjoining picture is a sanctioned reproduction. The original has attracted considerable attention in Europe, for, among the many pseudo-originals, this Istel cut has been proved, beyond a doubt, the only authentic one. Dr. Istel has consequently been repeatedly approached with requests to reproduce this excellent cut of the master. It measures 10 x 14 1/4 cm. and represents Mozart in the year 1787, that is, during his sojourn in Prague when he conducted the rehearsals of "Don Giovanni." On the spinet at which Mozart is seated may be seen the score of "Le Nozze di Figaro."

Observe, also, the position of the fingers. It is not generally known that when Mozart sat at table, his food had to be cut for him, as his fingers had to be in the course of time assumed the piano position in permanence, so that manipulating the knife caused him the greatest inconvenience. This fact is to be gathered from Page 9 of the famous work on Mozart by Gustav Nottebohm (1817-1882) entitled "Mozartiana," which was published in 1880. The cut, by the Italian contemporary Sasso, was made from a painting by the Italian artist Bosio. Oddly enough, both the painting and the cut bear the appellation: "Giovanni Chrisotomus Wolfgang Amadeus Mozart" which again will be something of a revelation to most readers, as the composer has universally been known simply as Wolfgang Amadeus Mozart.

At a recent auction in Prague, the notebook in which Karl Maria von Weber was wont to jot down all events of importance while he was director of the Opera in Prague, was offered for sale. The first bid was 300 Kronen, but the figures quickly mounted to 3900 Kronen. The interesting souvenir was not sold, however, as the present owner demanded 6000 Kronen.

### Concert of Scharwenka's Works

The name of Xavier Scharwenka is held in such esteem that an evening devoted to his compositions, given in Blüthner Hall by Marta Siebold and Maria Mora von Goetz, was bound to attract an audience of more than usual dimensions. Assisting artists were Professor Scharwenka himself and the cellist, Heinrich Grünfeld. Scharwenka, while pronouncedly classic in his tastes and style, is an exceptionally prolific melodist and is never led to resort, as do so many modern and younger writers, to a complexity of technical tricks to cover a want of inspiration.

The program was effectively opened with the Sonata, Op. 46, for piano and cello, which Scharwenka and Grünfeld executed with all the finish to be expected of such virtuosi. Marta Siebold, as the former pupil and for many years the assistant of Scharwenka, is a worthy disciple of her master. The other concertgiver, Maria Mora von Goetz, in her beautiful soprano sang, among others, "Siehst du das Meer?" and "Im Lenz," with telling effect. But with such fine attainments as hers, it were a pity if her economy of breathing were not improved.

The "Spanish Serenade," for piano and cello, also created a deep impression. Professor Scharwenka, who was in sur-



Reproduction of a Celebrated Original Copper-plate of Mozart. Published Here by Courtesy of the Owner, Dr. Edgar Istel of Berlin

prisingly good form, and Professor Grünfeld were called again and again to bow their thanks.

### A Bruckner Novelty

For the concert in Beethoven Hall by the Philharmonic Orchestra, conducted by Werner Wolff, interest centered in the first production of the *Andante* from the posthumous Bruckner Symphony in F Minor, composed in 1863. This is a work containing a wealth of beauty, as well as much that has come to be considered eccentric, especially in the earlier Bruckner. Still, the genius of the writer is so clearly in evidence that one may safely aver that musical literature has been markedly enriched by this score. The young conductor, Werner Wolff produced the work with much devotion and circumspection. His energy and will are strong and time and experience will bring to him that subtle influence over the orchestra, without which no conductor can hope to express himself comprehensively. Moreover, Herr Wolff deserves commendation for his taste in making up the program.

Herr Wolff was himself represented by three compositions, songs intelligently (if not vocally satisfyingly) interpreted by Agnes Wedekind of the Wiesbaden Opera. Herr Wolff seems to have taken Strauss as a model, but his cacophonies are far less convincing than those of Strauss. Moreover, his predilection for making the simplest words of a song unduly and even ponderously significant curtails all possibilities of effect.

### Baritone Creates Sensation

The day following, the latest baritone sensation of Berlin gave a recital in the Philharmonie. This was the "Lieder and Arien Abend" of Joseph Schwarz of the Royal Opera. One is disillusioned all too often in hearing a brilliant operatic star in concert. But not so in the case of Schwarz. This singer not only possesses one of the most superb high baritones ever heard, but he is also a consummate artist in regard to tone-production, style, interpretation and last, but not least, in his tasteful arrangement of a program. The offerings included songs of Strauss, Schubert and Wolf and arias from Meyerbeer's "L'Africaine,"

Rubinstein's "Demon," Thomas's "Hamlet" and the Mirror Aria from "The Tales of Hoffmann." One simply reveled in the beauty of the tone which he produced, in the seductive diminuendos, in his exquisitely lyrical pianissimi. Such *bel canto* is so rare that one can but hope sincerely that the singer will never allow himself to be induced to attempt the heroic in vocal music. It were a pity! Scarcely ever is such enthusiasm manifested in Berlin as Herr Schwarz aroused.

The Eighth Philharmonic Concert was devoted principally to Mendelssohn, although Carl Flesch, the soloist, played Brahms's Violin Concerto.

### Reznicek's New Cantata

Berlin, Feb. 11, 1916.

E. N. von Reznicek's cantata, "In Memoriam," for chorus, contralto and baritone soli, organ and stringed orchestra, was given a first hearing last Monday in Schwerin (Mecklenburg) and according to all reports, met with extraordinary success. In this work the composer seems to have reverted to the simpler and more classical style. Remembering his symphonic poem, "Friede," and the mannerisms manifested therein, this reassertion of Reznicek's original genius is to be greeted with joy. The text of the cantata, which the composer wrote himself and which is designated as a masterpiece, emanated from no less a source than the Bible. The performance of "In Memoriam" was under direction of Professor Koehler of the Schwerin Opera. Prof. Walter Fischer of Berlin interpreted the organ part effectively while the baritone and contralto solos were impressively sung by the American concert and oratorio baritone, Sidney Biden, and Sigrid Hoffmann-Onegin respectively.

Speaking of Schwerin, it becomes an agreeable duty to mention the continued success of the American operatic tenor, Fritz Huttman, who, as our readers will remember, has been engaged at the Schwerin Court Opera since the beginning of this season. At a recent court concert given by the Grand Duke and Duchess of Mecklenburg, the American tenor assisted, singing the *Huon* aria from Weber's "Oberon" and later songs of Jensen and Bohm. At the recent

premiere of Eulambio's opera, "Ninon de l'Enclos," Huttman sang the leading tenor rôle and was instrumental to a great extent in bringing about the success of the work. However, according to report, the somewhat licentious libretto was considered more or less objectionable by many.

### A Visiting Orchestra

In the Berlin Philharmonie the court orchestra of Gera gave a guest performance last week, proving conclusively that Berlin is not the only German city able to claim orchestral organizations of the first order. Heinrich Laber conducted. Carl Clewing recited Wildenbruch's "Hexenlied," with Max von Schilling's complementary music; Emmi Leisner sang two arias of Gluck and the baritone, Joseph Schwarz, again carried off the glories of the evening with Verdi selections.

Berlin, Feb. 16, 1916.

My hope expressed in a previous report to the effect that Joseph Schwarz might not be induced to attempt the heroic in vocal music was shattered at the third Philharmonic concert conducted by Max Fiedler on Thursday. Herr Schwarz, as soloist, sang "Wotan's Abschied" and the "Iago Monologue" from Verdi's "Otello," with a result that was to be foreseen. Only in rare instances was the remarkable beauty of the singer's voice in evidence.

### Americans Well Received

Francis MacLennan, returning with his wife, Florence Easton, to Hamburg from America (where, as you know, both artists had a successful season with the Chicago Opera) published in the *Hamburger Fremdenblatt* an interesting description of their trip to and from America. MacLennan concludes his article with an amusing account of how, when he and his wife arrived at Bentheim, on the Dutch-German border, he was able to show his *Siegfried* spear, sword, helmet and armor to the same officers whose suspicions had been aroused by these implements of war when he was traveling to America several months before. Last Sunday, Mr. MacLennan and Miss Easton were called from Hamburg to sing *Tannhäuser* and *Elizabeth* at the Royal Opera here. The two Americans met with a very enthusiastic reception.

Additional evidence that American artists who have "stuck it out" over here are in no way hampered by anti-American sentiment is furnished in the case of the American pianist, Edwin Hughes, who came from Munich to give a recital in Berlin. The artist told the writer that in Nuremberg, where he had previously appeared, his manager had had the temerity to affix to his name the words: "from Washington, D. C." Notwithstanding this, his reception at the beginning of the concert differed in no way from that customary in times of peace. And so last night, when Mr. Hughes stepped on the platform in Harmonium Hall (none of the largest, it is true), he was greeted by a full house. A pre-eminent feature of Mr. Hughes's playing is a certain masterfulness which inspires the hearer with that confidence conducive to a thorough enjoyment of his art. With his refined technique and his intense grasp of a composition, it is but natural that such a finely tempered artist should imbue every reading with compelling significance. He played music by Brahms, Bach-Busoni and Beethoven, but it was with his concluding group of Chopin numbers that he attained his greatest success. After the four Etudes, enthusiasm reached its zenith. Again and again Mr. Hughes was recalled and he was compelled to concede two encores.

O. P. JACOB.

### BASSO STULTS WINS LAURELS

**Singer Appears with Success at Normal School in Milwaukee**

Walter Allen Stults, the popular basso-cantante, recently appeared at the Wisconsin State Normal School, Milwaukee. He was heard in the following program:

"I'm a Roamer," from "Son and Stranger," Mendelssohn; "Creation's Hymn," Beethoven; "Il Lacerato Spirito," from "Simon Boccanegra," Verdi; "Der Wanderer," Schubert; "Zueignung," Umlauf; "Ständchen," Brahms; "Die Ablosung," Hollaender; "Auf dem grünen Balkon," Wolf; "Bois Epais," Lully; "L'Heure Exquise," Hahn; "Vision Fugitive," from "Hérodiade," Massenet; "Bedouin Love Song," Chadwick; "The Monotone," Cornhill; "The Pauper's Drive," Homer; "Jean," Spröss; "Young Tom O' Devon," Russell; "Invictus," Huhn.

Mr. Stults met with his customary enthusiastic reception and was forced to repeat several numbers, as well as to grant numerous encores. Splendid accompaniments were provided by Stanley Martin.

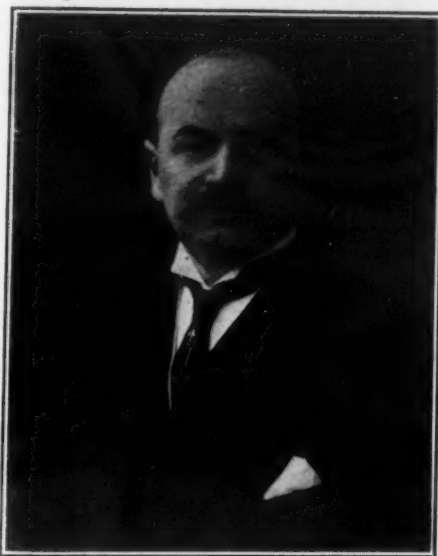


## MAKES ORCHESTRA A TRAINING SCHOOL

### Arnold Volpe Gains Fine Results in Concert of Young Men's Symphony

WHEN the late Alfred L. Seligman founded the Young Men's Symphony Orchestra in 1902 as a school for young orchestra players, where experience might be gained, Arnold Volpe, a New York musician, was chosen to conduct the orchestra. Mr. Volpe labored ardently in this work and several years later established the Volpe Symphony Orchestra, a professional orchestra, for whose personnel he drew upon the Young Men's Symphony. His work as a conductor won him much praise and to-day he is known as a rarely gifted musician and a conductor of fine talents.

On Sunday afternoon, April 30, the Young Men's Symphony gave a concert at Aeolian Hall. Ninety strong, this orchestra, which was once a small amateur body, performed a professional program in a professional manner. Dvorak's "New World" Symphony, the Elegy and Waltz from Tchaikovsky's Serenade for Strings, Op. 48, and Nicolai's "Merry Wives of Windsor" Overture—a sop for Shakespeareans, most assuredly—made up the list. It was interesting for the writer of these lines to compare the present orchestra with that of the seasons of 1906, 1907 and 1908 when he was himself a member of the viola section. An examination of to-day's personnel revealed but one viola, an oboe and a trumpet player of the orchestra of ten years ago. New blood has come into the organization, talented youths are sitting at the desks, gaining invaluable experience. Mr. Volpe deserves a meed of praise for his devotion to this orchestra; since 1902 he has given every Sunday morning—barring the summer months—to rehearsing it. And only those who have played under him know how earnest a worker he is. He has accomplished Mr. Seligman's hope, for to-day there are any number of instrumental players in our great orchestras who first learned how to play an



Arnold Volpe, the Gifted New York Conductor

orchestral part under his bâton. Conspicuous among these are Harry Weisbach, the present concertmaster of the Chicago Symphony Orchestra under Mr. Stock; Jacques Greenberger, one of the leading first violinists in the New York Philharmonic under Mr. Stransky; Eric Hauser, one of the horns in the New York Symphony, and S. Lifschey, a leading viola player in the same orchestra.

Mr. Volpe conducted the entire program from memory. His reading of the Dvorak symphony was admirable. Fine sonority and a general freedom from amateurishness marked the playing of his young musicians. He gave them a share of the applause at the end of the symphony.

The concert also introduced a young pianist, Charles Naegele, in the Grieg Concerto. Mr. Naegele was given a rousing reception by the audience for his playing, which has vitality and a capable technical development. A strong rhythmic sense, a tone of warmth and bigger power in climaxes will come in time. A lesser devotion to the notes themselves and a greater feeling for the spirit of the music will aid him in gaining them. A. W. K.

### PADEREWSKI THRILLS WILMINGTON HEARERS

Pianist in an Inspired Mood Throughout  
His Recital and Audience Accords  
Him Eager Appreciation

WILMINGTON, DEL., April 28.—What was undeniably the "treat," musically speaking, of the season in Wilmington was given last night by Ignace Jan Paderewski at the Playhouse. The Polish pianist's program was of such character as thoroughly to arouse almost any town or city, but peculiarly the feature of his performance came when he revived his own "Menuet" and received in return, after only four bars, a volume of applause that caused him to turn and bow from his seat at the piano.

Instantly the applause ceased and he finished the "Menuet" in the knowledge of that appreciation which comes to an artist who is thoroughly in accord with his audience.

Paderewski's program opened with the "Moonlight" Sonata, Beethoven, and contained numbers by Schubert, Schumann, Chopin and Liszt. Encores were eagerly sought and courteously granted. The pianist seemed to be in an inspired mood throughout his performance.

A sale of dolls in Polish costume and of autographed photographs of both Mr. and Mme. Paderewski at the conclusion of the recital attracted much attention. T. C. H.

Lois Ewell, Alice Nielsen and Morton Adkins in Concert

Wolf-Ferrari's opera, "The Secret of Suzanne," was the principal work offered at the concert of the New York Mozart Society at the Hotel Astor, April 19. Lois Ewell and Morton Adkins sang the rôles of Suzanne and the Count, whose marital tribulations arose and disappeared in a cloud of cigarette smoke. Philip Fein was the voiceless servant, Sante. The piece was well performed. In the other part of the program Alice Nielsen sang an aria from "Madama Butterfly" and songs by Spross and Woodman delightfully. She was also heard in "The Old Folks at Home" and "Fairy Pipers," by Brewer. The Mozart Choral of young women sang part songs by Edward J. Horsman and Bruno Huhn, one of the latter's new pieces being

Concerto of Saint-Saëns and a Liszt number with much feeling and remarkable technique. The orchestra showed great improvement. At other concerts the Taylor players have been assisted by outside artists, but last night's program brought forward purely local talent and was highly acceptable to the audience. W. R. H.

### GOUNOD'S "MIRELLA" REVIVED

Produced with Artistic Success at the  
New England Conservatory

BOSTON, April 29.—A production of Gounod's opera, "Mirella," revived by the Hellenic Society of the New England Conservatory of Music, scored an artistic success in Jordan Hall last evening. The performance was for the benefit of the society's scholarship funds. The initiative in undertaking it was due to Clement Lenom of the faculty, who had previously conducted the work professionally at several European opera houses. Mr. Lenom had as stage manager Edouard Darmand, for the last nine seasons coach of the Cercle Français of Harvard University and formerly director of the French theater of Madagascar.

The version of "Mirella" used in the Conservatory production was the one in three acts, which was condensed from the original five-act opera of 1864 and revived in Paris with great success in 1876. The cast was as follows:

Vincent, tenor, Lee M. Thomas; Ourias, baritone; Demiter Zacharoff; Ambroise, baritone, Rensel Romalne; Mirella, soprano, Marguerite Neekamp; Taven, mezzo-soprano, Mima Montgomery; Andrelou, mezzo-soprano, Florence O'Neill; Clemence, mezzo-soprano, Mia McNemer.

Much of the smoothness of the production resulted from Mr. Lenom's conducting of the orchestra and Mr. Darmand's training of the chorus.

W. H. L.

Wichita, Kan., School Children Heard in  
Operetta

WICHITA, KAN., May 1.—The Irving school children gave a beautiful little operetta Tuesday, April 25, "The Festival of the Flowers." Five hundred children took part and about 1400 people were in the audience. The proceeds were over \$200, which will be used to purchase a Victrola. Mrs. Helen Eckstien, principal, drilled the children, who sang exceptionally well.

Marcia van Dresser Re-engaged for  
Chicago Opera Company

Marcia van Dresser, soprano, who made a decided success in Wagnerian rôles with the Chicago Opera Company last season, has just been re-engaged by Mr. Campanini for the coming season. In addition to her opera work Miss van Dresser will give a number of concerts and recitals. Her New York recital is planned for the early part of the season, before she begins her operatic work.

## JOHNSTON TO MANAGE LYDIA LINDGREN

Swedish Soprano Added to Artist  
List of New York Manager  
for Next Season

LYDIA LINDGREN, the beautiful and talented Swedish dramatic soprano of the Chicago Grand Opera Company, will be heard in the concert field the coming season under the exclusive direction of R. E. Johnston, the New York manager. Mr. Johnston heard Miss Lindgren sing recently and was so impressed with her work that he immediately made an arrangement for her services. He is confident that she is fitted for a concert career and plans a big future for her.

Miss Lindgren is a young woman of remarkable beauty, and is the possessor of a most engaging personality and a soprano voice of much beauty and charm. She is a native of Sweden, and her ability as a singer was first discovered while she was a member of the little Lutheran church at Pitea, of which her father was a member. She traveled and studied in Europe since the age of twelve until three years ago, when she came to America. She returned to Europe to study, but came back to America last September. She studied under Mme. Niklas-Kempner at the Stern Conservatory, Berlin, took a three years' course with Mme. Marchesi, Victor Maurel and Chevalier and is now studying in New York with Mme. Elise Kutscherra.

## APPLAUSE FOR DOSTAL IN BROOKLYN CONCERT

Tenor's Offerings Chiefly the Composi-  
tions of Americans—Harpist  
and 'Cellist Assist

George Dostal, the American lyric tenor, gave a concert at the Brooklyn Academy of Music on Sunday evening, April 30. He was assisted by Lucille Orrell, 'cellist, and Mary Warfel, harpist.

Mr. Dostal's program was made up entirely of English songs, with the exception of his opening number, an aria from Bellini's "I Puritani." The other numbers were "April" of Florida; "I Know of Two Bright Eyes," Clutsmann; Fay Foster's "One Golden Day," "One Little Song," by Voorhis; "Look Down, Dear Eyes," Fischer; Polak's "A Thought," and several others of Williams, Lohr, Seiler, Roma, Oley Speaks and Sanderson.

Mr. Dostal's singing was enthusiastically received by a large and cordial audience, and he was forced to give encores time and again. The quality of his voice seemed to strike a sympathetic note and his listeners found much to enjoy in the nature of the songs that he offered.

After Fay Foster's "One Golden Day" Mr. Dostal sang the old favorite "Then You'll Remember Me." The songs with harp and 'cello obligatos were particularly well received.

Miss Orrell played numbers by Goudard, Kreisler, Grieg and Popper, and proved herself a capable and sympathetic 'cellist. She, too, was obliged to give several encores. Miss Warfel, a skillful harpist, appeared to good advantage in music by Hasselmans, Zabel and Schuecker, although she seemed to have difficulty with the strings of her instrument. She was liberally applauded and added several small numbers. Mr. Polak, playing the accompaniments from memory, did good service. H. B.

Myrna Sharlow Soloist with Melrose  
(Mass.) Chorus

MELROSE, MASS., April 28.—The Amphion Club, an organization of male choristers, sang its third concert of this season last evening in Memorial Hall, with E. Cutter, Jr., conducting and Elmer Wilson and Marion Hyde as accompanists. The assisting soloist was Myrna Sharlow, the young prima donna soprano of the Chicago Opera Company. She sang an aria from "I Pagliacci" and these songs in English: "Norwegian Skee Song," Clough-Leighter; "Two Somerset Folk-Songs," arranged by Cecil Sharp; "Zuni Indian Song," Troyer, and "To a Messenger," La Forge. She also sang the solo in Kremser's "Hymn to the Madonna," sung by the club. For her splendid singing and charming stage presence Miss Sharlow received an ovation. The club sang a miscellaneous list of songs in a creditable manner.



Lydia Lindgren, the Charming Swedish Soprano

After singing for opera at Geneva with Leopold Ketten and doing concert work on the continent, she came to the Century Opera Company and sang the rôle of Nicklaus in the "Tales of Hoffmann."

Her work with the Chicago Grand Opera Company during the past season, especially in "Cléopatra," won her many friends.

### BRONX SYMPHONY GIVES ITS EIGHTH CONCERT

Violinist, Soprano and Tenor Soloists  
with Orchestra in Program of  
Considerable Appeal

The Bronx Symphony Society of New York, Harry F. Werle, conductor, gave its eighth subscription concert on Sunday evening, April 16, in the auditorium of Morris High School. Three soloists, Alexander Bloch, violinist; Klaire H. Dowsey, soprano, and Edward Carlson, tenor, assisted.

The orchestra accomplished with credit performances of such works as Beethoven's "Egmont" Overture, excerpts from Bizet's "Carmen," Schubert's "Unfinished" Symphony and, in lighter vein, Lehar's "Gypsy Love" Waltzes and melodies from Friml's "Katinka." Under Mr. Werle's bâton their playing was worthy of warm approval.

Mr. Bloch won favor in Handel's D Major Sonata and Vieuxtemps's Rondino, proving himself a violinist of great attainments. He was applauded with enthusiasm. His wife provided excellent accompaniments for him. A group of songs by Henschel, Elgar and the Bach-Gounod "Ave Maria" (with Mr. Bloch playing the violin obligato) gave Miss Dowsey a fine opportunity to display her ability; later she sang the duet from Act 1 of "Madama Butterfly" with Mr. Carlson, who also made a good impression in the Narrative of Rodolfo from Act 1 of "Bohème." Frances Gould presided at the piano for the singers with good effect.

Taylor Orchestra of Scranton in Fifth  
Annual Concert

SCRANTON, PA., April 25.—The Taylor Symphony Orchestra, conducted by D. E. Jones, gave its fifth annual concert last evening in the Thoms's Theater, before a large audience. The soloists were Stanley James, baritone, and Gerhard Fetzner, pianist. Mr. James exhibited a rich voice in "Bedouin Love Song" and "Queen of the Earth," and as an encore sang "Prithee Why," by Huntington Woodman. Mr. Fetzner, though only a high school student, played the Second



## 35,000 APPLAUD METROPOLITAN STARS IN ATLANTA'S "SECOND GREATEST" SEASON

Only Once Has This Year's Record of Attendance and Receipts Been Surpassed—Atlanta's Musical Development Reflected in the More Discriminating and Intelligent Appreciation Evinced by the Audiences—Mme. Farrar Missed, but Three Caruso Performances Help to Make Amends—Success of Barrientos and De Luca Among the Newcomers—Mme. Alda Sings "Aida" for First Time—"Marta" Draws an Audience of 7,000

ATLANTA, GA., April 30.—Atlanta once more has revealed in a week of Metropolitan Grand Opera. "La Bohème" last night closed a season that has in many respects surpassed all others; that, financially, was Atlanta's second greatest, and that unquestionably was received with more intelligent appreciation than any of the six preceding ones. It is not unreasonable to assume that the audiences of no other American city would have estimated the real worth of singers and orchestra more accurately than did Atlanta this year, so marked has been the musical development of the city.

The week's program was one that appealed to the melody-loving masses rather than to the students of music. But a program that brought three Caruso nights; three appearances of Mme. Barrientos; that saw the début of Mme. Alda as *Aida*, and heard her a second time as the *Mimi* of "La Bohème" could not fail to be an artistic triumph.

Atlanta missed Mr. Scotti and Miss Farrar. But the début of de Luca and Barrientos and the appearance, in splendid rôles of such a galaxy of favorites as Amato, Martinelli, Galski, Didur, Ober, Sembach, Matfield, Sparkes and others swept aside regrets, brought undisguised happiness and made the week altogether memorable.

Attendance figures were not given out, but C. B. Bidwell, treasurer of the Atlanta Music Festival Association, is authority for the statement that the season just closed was the second biggest financially Atlanta has ever known. The receipts probably were near \$90,000 with an aggregate attendance of approximately 35,000. The greatest season here, that of 1914, brought receipts of \$95,000, with a paid attendance of 37,289.

F. C. Coppicus, general secretary for the Metropolitan Opera Company, and officers of the Atlanta Music Festival Association alike were enthusiastic over the results of the week. Col. William Lawson Peel, president of the Music Festival Association, pointed out to the MUSICAL AMERICA correspondent that never before had there been more learned appreciation of performances. There have been many far more tremendous ovations accorded during an opera week here, and there have been better and worse performances. But there has never been a more accurate appreciation of the efforts of all connected with the Metropolitan company.

"It has been a wonderful season from every standpoint," said Colonel Peel. "We have drawn hundreds upon hundreds of music-lovers from many miles away. The steady patronage of Atlanta opera and the improvement you have noted in the attention given the singers and orchestra proves that the South has learned to love opera for its own sake."

### Mme. Farrar's Absence

The illness of Geraldine Farrar necessitated last-minute changes in the week's program, "Lucia" being substituted for "Madama Butterfly" Tuesday afternoon, and "La Bohème" for "Tosca" Saturday evening.

Mme. Farrar is very popular here and her inability to be present was genuinely regretted. However, the operas substituted called for an additional appearance of Mr. Caruso, about as certain a drawing card as Miss Farrar; of Mme. Alda, whose appearance here last year was nothing short of a triumph, and of Mme. Barrientos, whose first appearance here immediately won Atlanta to her. Consequently, the week suffered neither from the artistic nor the box-office standpoint.

The first announcement of Mme. Farrar's illness was made in the papers of Monday. The news already had reached wide circle through Mme. Farrar's telegraphed regrets that she could not accept invitations to a number of social functions arranged in her honor. Reporters gathered in the rooms of William J. Guard soon after the publicity manager's arrival Sunday afternoon and heard him vouch for Mme. Farrar's illness—"two nurses constantly at her bed-

side"—and express Mme. Farrar's regrets.

Editorial expressions of newspapers reflect accurately Atlanta's opinions as to the changes. Said the Atlanta Georgian: "The change made necessary because of the illness of Madame Geraldine Farrar, while a matter to be sincerely regretted—for Mme. Farrar is extremely popular in Atlanta—really in no wise has weakened the week's offering. As a matter of fact, in many ways the bill has been decidedly strengthened."

"In this connection *The Georgian* feels that from Atlanta is due Enrico Caruso—that greatest of all tenors—another unanimous vote of thanks and additional expressions of appreciation. Never has Caruso failed to show his enthusiastic and abiding interest in Atlanta—indeed, his genuine affection for our people. It was generous and big of him to throw himself into the breach and undertake the most unusual task of singing three times during the engagement—but he did it heartily and wholesomely as he always does. Caruso is a great artist—the world's surpassing tenor—and in addition to that he is a generous-hearted and genuinely likable human being."

### Caruso in Good Form

Perhaps a princely welcome or southern sunshine or "home-cooked" fried chicken or other desirable things bestowed upon him bred inspiration in Mr. Caruso and enriched his voice. Certain it was that the slump anticipated by Atlantans who had been following the writings of Boston critics was most conspicuously absent when Mr. Caruso appeared in the opening opera Monday evening as *Samson* in Saint-Saëns's "Samson et Dalila."

Before 8 o'clock Monday evening, thousands of expectant music-lovers sat in the great auditorium. It was much like other opening nights—possibly more brilliant than that of last year. Hundreds of gorgeously gowned women, beautiful débutantes and matrons who form the cream of the society of Atlanta, New Orleans, Memphis, Jacksonville, Birmingham and other Southern cities, were a part of the glittering spectacle.

The cast for "Samson" was composed of singers already favorites here. Mr. Caruso was a magnificent *Samson* and Mme. Ober, Amato and others were at their best. The appearance of Rosina Galli and her ballet in the gorgeously framed dances incidental to this opera won a great ovation.

### "Lucia" and "Sonnambula"

"Lucia di Lammermoor," Tuesday afternoon, surpassed fondest hopes. Maria Barrientos, as *Lucia*, made her first appearance before an Atlanta audience and immediately took place in the front ranks of our favorites. What the Spanish soprano lacked in power was more than made up for in her art and quality of voice and she was accorded a welcome such as few others have been given at their Atlanta débuts. Mr. Martinelli, as *Edgardo*, shared honors, and his voice, like that of Mme. Barrientos, rang true in every note. Marie Matfield was splendid as *Alisa*, as were Giuseppe de Luca as *Lord Ashton*, and Leon Rothier as *Raimondo*. Gaetano Bavagnoli conducted in a style beyond criticism. The "Mad Scene" drew an ovation for the singer, but the Sextet stirred the audience to a pitch of enthusiasm that compelled a repetition of the entire number.

The presentation of Bellini's "La Sonnambula" Wednesday evening was another triumph for Mme. Barrientos, but even her superb voice was insufficient to arouse any great enthusiasm over the opera. The audience listened intently with outbreaks of applause every now and then for Mme. Barrientos, and grew enthusiastic over the divertissements which Rosina Galli, Giuseppe Bonfiglio and the others of the ballet offered, following the opera.

### Alda as "Aida"

Verdi's "Aida" drew a brilliant matinee audience Thursday. Mme. Alda and Mme. Ober both were accorded plainly sincere ovations. The presentation was unimpeachable from the standpoint of

the artists, and one could almost forget the fact that the settings looked somewhat like the proverbial "last year's bird's nest."

Fortified with a "good luck" omen in the form of a tiny ivory elephant, the gift of F. C. Coppicus, general secretary, Mme. Alda appeared for the first time as *Aida*, and her performance satisfied most sanguine expectations. Naturally it was not perfect. None could expect a début to be. But in every respect Mme. Alda was an admirable exponent of the rôle and her artistry smoothed over rough points to the extent that even the most exacting critics pronounced the afternoon a triumph for her.

Mme. Ober was likewise vehemently applauded and Lenora Sparks was a delight as the *Priestess*. Mr. Martinelli made a splendid *Rhadames* and the *Amonasro* of Mr. Amato was impressive. The orchestra under the direction of Bavagnoli was a noteworthy feature.

Plotow's "Marta," Friday evening, drew one of the most tremendous audiences that has ever heard grand opera. Although no attendance figures were given out, it is certain there were nearly seven thousand persons present. It was a "standing room only" house.

The immense drawing power of

## Atlanta Citizens Royal Hosts to the Singers

ATLANTA, GA., April 29.—Members of the Metropolitan company reached Atlanta as radiantly happy as a bunch of picnicking school-children and as frolicsome.

Mr. Caruso, Mr. Polacco, Mme. Ober and William J. Guard, press representative, were the first to arrive—Caruso with his cigarettes and rakishly tilted hat; Mme. Ober with her dachshund, Seppie, and Mr. Guard with a pretty speech about how much Mme. Farrar regretted her inability to be present. Harry M. Atkinson, Col. William L. Peel, Harvey Johnson, W. M. Brownlee, and others of the Atlanta Music Festival Association were on hand to welcome them.

Cary Wilmer, ten-year-old son of Dr. C. B. Wilmer, rector of St. Luke's Church, was the little boy who led the blinded *Samson* (Caruso), into the presence of the Philistines in the last act of "Samson and Delilah," Monday evening, and nobly did the lad acquit himself.

"Had a fine time," said Cary. "Mr. Caruso held onto me tight and sang and sang, and after a while he leaned over and said, 'Now, scoot,' and I just did get out before everything came tumbling down. It was fine, though."

Many were the Caruso stories told during opera week. One told of a battle of wits between the tenor and an Atlanta newsboy. The tenor, accompanied by a party of friends, stopped at a downtown stand to buy an Atlanta paper and jokingly inquired of the vender of "papers from your home city" as to whether a certain Milan daily could be had.

"No, sir, Mister Carus," was the rejoinder, "but we got *Il Progresso Italo-Americano*, printed in New York, which is a lot bigger town than Milan, I guess."

"Gimme it," said the tenor, tossing the "newsie" a dollar.

Many brilliant social functions enlivened the visit of the songbirds. The festivities started with a supper dance at the Capital City Club following the opening opera. The Piedmont Driving Club was the scene of a dinner-dance Tuesday evening.

One of the happiest of the affairs was the old-fashioned Georgia barbecue at the Druid Hills Gold Club at noon Wednesday. Mr. Caruso claimed an honor seat beside Mrs. William Lawson Peel, wife of the president of the Atlanta Music Festival Association, one of the South's leading figures in musical and civic activities, and insisted on serving her with "Brunswick stew."

The dinner-dance at the Druid Hills Golf Club Thursday evening was one of the most brilliant affairs. H. M. Atkinson acted as master of ceremonies and

"Marta" came in the linking of Caruso, De Luca and Barrientos with the familiar, light melodies. The house was stirred to ecstasies by "The Last Rose of Summer," sung with beautiful sentiment by Mme. Barrientos, and then by Mr. Caruso; by the air of *Nancy*, admirably sung by Miss Perini, and by the "Spinning Wheel" quartet.

But Mr. Caruso achieved the triumph of the evening in the ever popular air, "Light as the Lark." For fully five minutes the audience literally went wild while Mr. Caruso answered curtain calls with as little apparent enthusiasm as if he were being prodded to an unpleasant task.

Mr. Caruso's tones and phrasing were faultless, in spite of a slight cough. The conducting of Bavagnoli and the work of the chorus added to the pleasure of the performance.

### The Only Wagner Work

The only Wagner work to be offered was "Die Meistersinger," at the Saturday matinée. Johannes Sembach proved a romantic *Walter* with Mme. Galski a charming *Eva*, although at times she was hardly audible to many. The notable array of singers included Marie Matfield, Otto Goritz, Carl Braun, Albert Reiss, Basil Ruysdael and others, with Artur Bodanzky as conductor.

In the closing opera, "La Bohème," Saturday evening, Caruso was a fascinating *Rodolfo*; Mme. Alda a charming *Mimi*; Lenora Sparks splendid as *Musetta*, with Amato as *Marcello*, Rothier as *Colline* and Didur as *Schaunard*. Again Mr. Caruso was forced to an occasional cough. It was evident that he was never at his best. There were feeling and expression in his work; beautiful tones were produced, but the performance fell short of the Caruso standard set by previous appearances. Mme. Alda sang beautifully and the death scene was enacted with infinite pathos. Maestro Polacco's interpretation of the score was splendid.

LINTON K. STARR.

F. C. Coppicus responded to his toast to the opera company.

Mr. Atkinson proposed a toast to Mr. Gatti-Casazza and, in his absence, the response was made by his wife, Mme. Frances Alda, who arose and sang "Suwanee River," with the entire party chiming in the chorus. Mr. Damacco responded to a toast with a song. Mr. Caruso sang a pleasing Neapolitan love song. Mme. Johanna Galski sang the "Valkyrie Cry," Henri Scott, Giuseppe De Luca, Leon Rothier and others also contributing, while Lenora Sparkes sang "Annie Laurie."

Jokingly, Mr. Atkinson called on Rosina Galli, the dancer, for a song. She rose to the occasion and gave a very striking imitation of Mary Garden in the rôle of *Tosca*.

L. K. S.

## San Franciscans Listen to Caruso in Atlanta

ATLANTA, GA., April 30.—Enrico Caruso crawled out of bed at 5.30 this morning, picked up a receiver in his room at the Georgian Terrace Hotel and sang an Italian love song and "The Rosary."

In Washington 200 persons listened and in San Francisco 3000 heard the clear notes of the great tenor. Across 3600 miles of wire the applause of a theater full of California folk sounded in his ears; Caruso listened to words of thanks spoken by C. E. Persons, president of the San Francisco Press Club. Then he went back to bed.

The occasion was a celebration of the San Francisco Press Club. Early in the evening greetings were exchanged between Mr. Persons at San Francisco, and Theodore Tiller, president of the National Press Club at Washington. Senator Phelan at Washington delivered a message from President Wilson to Mayor James Rolph, Jr., in San Francisco. Loring Pickering, circulation manager of the San Francisco *Bulletin* talked with Secretary Franklin K. Lane at Washington. Then J. S. Bridgers, local representative of the American Telephone & Telegraph Company, "cut" Atlanta in; awakened Mr. Caruso from a three-hour nap and the clear notes of the greatest of tenors sounded across the continent.

### Tali Esen Morgan to Teach at Ziegler Institute

Tali Esen Morgan has quit his Ocean Grove (N. J.) activities for this year and will direct a course for supervisors of music and all public school work in connection with the Ziegler Institute of Normal Singing of New York. He will also coach in oratorio and church music.



## Chicago Musical Instruments for Soldiers

Mme. Novello Davies Declares That They Not Only Increase Happiness in the Trenches But May Even Prevent Insanity—"Butterfly" the Ideal Soprano Rôle, Declares "Pocket Prima Donna"—Politics in Chicago Artists' Association—George Hamlin Pronounces Faulty Rhythm "The Most Grave and Habitual Defect of American Musicians"

Bureau of Musical America,  
80 East Jackson Boulevard,  
Chicago, April 29, 1916.

SOLDIERS in the trenches may be kept happy and insanity prevented among them by music, says Clara Novello Davies of London, who came to Chicago this week to collect musical instruments for the British troops in Flanders. She hopes to take back with her to New York all the spare musical instruments in Chicago, except pianos and organs.

Mrs. Davies is the mother of Ivor Novello, whose song, "Keep the Home Fires Burning," has superseded "Tipperary" as the most popular song in the British Isles.

"My son recently went to the trenches and sang for the soldiers," Mrs. Davies told me, "and he found a great many of them who could play but could get no instruments. The artists will not lend instruments to them, for fear the shrapnel will damage them. So the soldiers are making little whistles out of tin and even filing old rifle barrels to make them into flutes. The monotony of the soldiers' lives is terrible, and officers told my son that the men were very much more cheerful after hearing music, and that they worked twice as hard the next day."

"Musical instruments will save many of them from insanity. I have a great many already which have been sent to my New York home at 519 West End Avenue, and I expect to take many from Chicago. It does not matter whether they have been used. They are more than welcome in the trenches, whether they be violins or mouth-organs."

Mrs. Davies, who is herself a vocal teacher of great prominence in England, is accompanied by Sybil Vane, who is in Chicago to sing the soprano rôle in "The Messiah."

MADAMA BUTTERFLY is the ideal soprano rôle, according to Sybil Vane, "the pocket prima donna" from Covent Garden.

"Puccini's music is the most singable in the world, I think," she told me. "I never have heard an opera which is so beautifully melodious, and offers such possibilities for the voice as 'Madama Butterfly.' It is a rôle which I never have sung, but I live and dream of that opera, and long for the day when I shall sing it. And then, you know, it is really my part, because of my size. I think I am the smallest prima donna in the world, for I am only four feet and nine inches tall."

POLITICS came near to disrupting the Board of Directors of the Chicago Artists' Association this week. Edgar Nelson, of the piano department of the Bush Conservatory of Music, was nominated for president of the organization, which is made up entirely of musicians. Several members of the club then protested against the naming of only one ticket and demanded a second ticket. The nominating committee then duly met, and named this second ticket. But Edgar Nelson's name headed both lists.

Glenn Dillard Gunn, first vice-president, then tendered his resignation, declaring that several other directors would leave the board along with him. Mr. Nelson poured oil on the troubled waters by declaring that he had given no authority for the use of his name on the second ticket, from which he withdrew, and Mrs. Louis E. Yager, chairman of the membership committee, was nominated against him. The election will be held next week.

WHAT constitutes the successful accompanist is thus discussed by George Hamlin, the tenor:

"The successful accompanist of to-day must be a musician of broad attainments. Accompanying is no longer a mere matter of reading the notes correctly and keeping with the soloist, if luck holds good! It means being able to grasp both the poetic and musical side of the work in hand; knowing the distinctive style and being able to differentiate, for instance, between the classic music of Bach, Handel, etc., the folk song, the classic

Lieder, the modern Lieder and song, and the operatic aria of the old and modern schools.

"Exceptionally good accompanists are hard to find; indeed, they are rarer than good pianists. Fortunately, we have several notable examples among our American pianists. Very often they shine even above the singer, which is not always happy for the latter, although he or she may sometimes get much credit which really belongs to the accompanist. On the other hand, the accompanist is often blamed for the mistakes or shortcomings of the singer. We have sometimes seen singers make blunders and then proceed to turn and scowl at the blameless accompanist!"

"A common fault of singers is the habit of starting late or pausing before their entrance after the prelude has been played. This is a serious error and is so common that most accompanists have formed a habit of making these pauses

and entirely through the carelessness of singers. It is a rhythmical error, and faulty rhythm is the most grave and habitual fault of American musicians. Few realize this fact.

"Upon analysis, we will find that rhythm is the striking feature in the playing of the greatest foreign musicians who have been successful in America. Especially is this so among the Slavs. I once spoke to Josef Hofmann concerning rhythm and he remarked that there are only three things in music: Harmony, Melody and Rhythm, but that many musicians omitted one of these and cultivated long hair instead."

"In my observation, rhythm is the one thing most frequently omitted, especially among Americans. This is unfortunate and if all music teachers were awake to the seriousness of the defect, a great movement would be started to cultivate the rhythmical sense in music students."

FARNSWORTH WRIGHT.

## NEW SAN FRANCISCO PEOPLE'S ORCHESTRA HELPED BY HERTZ

Organization Makes Its Bow with Many Players of City's Symphony in Its Personnel and with Orchestral Scores Borrowed from Library of Older Body—Damrosch Forces and Hofmann Play to Largest Audience at Any Symphonic Concert There—Other Programs

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, April 26, 1916.

THE San Francisco People's Orchestra, which is the new organization in rivalry with the People's Philharmonic in the popular concert field, presented its first symphony program last Sunday afternoon in the Auditorium, after the pleasing innovation of a final Saturday rehearsal at which school children were admitted free of charge. Giulio Minetti was the conductor. Mr. Minetti is a violinist of prominence and for something like twenty years he has conducted the Minetti Quartet with high artistic success. He added to his distinction by the showing that he made with the new orchestra on Sunday. The program for that day included:

Mozart's Symphony in E flat, Bazzini's "Tragic Overture," and "Carmen," "Merry Wives of Windsor" and "Midsummer Night's Dream" music, soprano arias by Mme. Clementina Marcellini.

Many of the players in this organization are members of the San Francisco Symphony Orchestra, and Alfred Hertz is giving cordial support.

### "Starving Out" a Rival

Both the Philharmonic and the People's Orchestras have been compelled to borrow scores from the library of the principal orchestra, and of late the Philharmonic management has been encountering some little difficulty in this respect, which in part explains the advertisement published by Manager U. G. Saunders in MUSICAL AMERICA asking for opportunity to purchase a symphony library or parts of one. Naturally, the element of business rivalry is to be considered in even a symphony war, and if the Hertz forces could "starve out" the threateningly formidable opposition by depriving it of orchestral scores the victory would be worth while.

Frank W. Healy is still holding office as manager of the San Francisco Orchestral Association, that is, so far as there is any office to hold. The headquarters in the Head Building have been closed and the furniture, etc., put in storage. Mr. Healy has rented a nearby suite at his own expense, but the *de facto* government of the orchestra seems to be housed in the wholesale grocery establishment of John Rothschild, the secretary.

### Petition in Hertz's Favor

Though Mr. Hertz is to remain in all probability, the campaign in his favor continues vigorously. A petition in his favor was published in the newspapers to-day over the following signatures:

The Berkeley Piano Club, per Elizabeth Simpson, President; The San Francisco Musical Club, per Mrs. Wallace W. Briggs, President; the Pacific Musical Society, per Mme. Emilia Tojetti, President; the Etude Club of Berkeley, per Mrs. Louis Henry Dyke, President; the Alameda County Music Teachers' Association, per Robert Tolmie, President; the San Francisco Music Teachers' Association, per Georg Kruger, President; the Minetti Quartet, per Giulio Minetti; the Pacific Coast Musical Review, per Alfred Metzger; the San Francisco Quintet Club, per E. M. Hecht; the Berkeley Oratorio Society, per Paul Steindorff; the San Francisco People's Orchestra Association, per Giulio Minetti.

As may be noted, Mr. Minetti, whose orchestra has been given the moral support of Mr. Hertz, twice lends his endorsement to the petition, first as leader of the quartet and again as orchestra director. The clubs and societies named are representative associations.

### Hadley Declines

I am definitely informed that Henry Hadley has refused to come to San Francisco with a view to taking charge of a new orchestra. Surely, he doesn't need to look over the field, for he knows the unfortunate conditions as well as anybody. Not a word has been heard from him at any time about the orchestra troubles, so far as I know, excepting this refusal, and the dignity of his attitude is commendable. It is possible that Max Bendix may be induced to come.

Manager Saunders has been elected to take care of the Philharmonic Orchestra's business interests for a year, and Nikolai Sokoloff will undoubtedly remain as conductor during the entire season. Ten concerts will constitute the San Francisco Thursday evening series in the Pavilion, and the same programs will be given on Sunday afternoons at San Mateo.

### 6000 Hear Damrosch

Nearly 6000 persons listened to the New York Symphony Orchestra and Josef Hofmann, pianist, in the following program at the Auditorium on April 25:

Symphony, "Pathétique," Tchaikowsky; Concerto in D Minor for Piano and Orchestra, Op. 70, Rubinstein; Prelude to "Lohengrin," Wagner; "The Ride of the Valkyries," Wagner.

It was a special return appearance of the Damrosch organization and the soloist, under the management of Will L. Greenbaum, and marked the close of the latter's concert season. The New York orchestra was augmented by forty-five members of the San Francisco Symphony Orchestra, the local men acquitting themselves so well that Dr. Damrosch complimented them with marked enthusiasm. The symphony was played as it had never before been played in San Francisco.

The Rubinstein concerto had been

played a few days earlier in the Columbia Theater, where the piano part was heard to better advantage, though Mr. Hofmann seemed to feel inspired by the showing of appreciation made by the attendance of so many people—the greatest audience that ever listened to a symphony concert here. Responding to encores, he played the Mendelssohn Spring Song and then the Spinning Song, and was again recalled a number of times.

### Better Auditorium Acoustics

By the installation of a vast soundhood, the city has improved the acoustics of its huge auditorium. It was difficult to detect any traces of echo in the main part of the building during last night's orchestra numbers; yet there were gallery-corners where the heavier volumes of tone were audibly thrown back. The sharply-defined piano tones were most readily caught in the echo. Dr. Damrosch said that great improvement, as observed by him, had been made since the time of his visit last fall.

The Oakland Orpheus Club last night began its twenty-third season with a concert in the Municipal Opera House. May Mukle, cellist, and Georges Maschal, baritone, formerly of the Chicago Grand Opera Company, were the soloists. Among the club's numbers were Dudley Buck's "The Spring Is Come! Huzza!" Charles H. Lloyd's cantata, "The Longbeards' Saga," Huntley's "If All the Young Maidens" and the Bruno Huhn "Invictus."

### A New Opera Company

Six operas are in the new Peluso Company's repertoire for next week: "Rigoletto," "Faust," "Pagliacci," "Cavalleria Rusticana," "Lucia" and "L'Amico Fritz." Among the principal singers are Johanna Kristoff, now a resident of this city; Anna Young, a talented soprano who made her debut locally last season, and Sophie Charlebois, a popular California soprano, who has been touring the East with the San Carlo Company. Josiah Zuro, formerly of Hammerstein's Opera House, is the director, with Luigi Cecchetti as assistant.

Alice Gentle has gone East, singing on her tour by way of Portland and Seattle, and it is expected that she will reside in New York.

THOMAS NUNAN.

### MANY ATTEND FESTIVAL

### Wanamaker Tercentenary Programs Have Attracted Thousands

The second week of the Wanamaker Shakespearean Festival was inaugurated on Monday afternoon, May 1, in the Auditorium. The program was intended to show the influence of Shakespeare upon music of the nineteenth and twentieth centuries. W. J. Henderson, music editor of the New York Sun, gave an interesting talk upon nineteenth and twentieth century music inspired by Shakespeare. He recounted many composers and compositions, but dwelt chiefly upon Berlioz and Mendelssohn.

Alexander Russell, concert director, was at the organ and piano, and William J. Dein was the Angelus pianist. Together they played Mendelssohn's "Overture" and "Nocturne" from "Midsummer Night's Dream." J. Woodman Babbitt gave readings from several of Shakespeare's plays. The vocal numbers were in the hands of the Cosmopolitan Quartet, the personnel of which is Grace Northrup, soprano; Alice Mertens, contralto; Roy Steele, tenor, and R. Norman Jolliffe, baritone. The quartet sang Orlando Morgan's "Over Hill, Over Dale," "Ye Spotted Snakes" of R. J. Stevens; G. A. MacFarren's "O Mistress Mine" and "Crabbed Age and Youth" of Grace Chadbourne. Mr. Steele was heard in Schubert's "Who Is Sylvia?" and the difficult "Orpheus with His Lute" of Arthur Sullivan. Mr. Jolliffe and Mrs. Northrup also sang solo numbers, which were well chosen and attractive, both from a musical and historical standpoint. More than 11,000 persons witnessed the festival during the six days of the first week.

H. B.

### Margaret Chapman Scores Success in Brooklyn Arion Concert

Mme. Margaret Chapman achieved notable success at the Arion Society concert in Brooklyn on April 30, her soprano solos arousing much enthusiasm. Fritz W. Derschuch, basso, and Theresa and Dorothy Schieffer, pianists, were heard. The chorus gave an excellent program of compositions by Hegar, Kleffel and arrangements of Claassen and Van der Stucken. Eugene Klee conducted.

G. C. T.

Elizabeth Ash, a piano pupil of Frederick Vary, was heard in a recent recital at Providence, R. I.



## JEANNE JOMELLI TO RETURN EAST FOR NEXT SEASON



Mme. Jeanne Jomelli, the Soprano, Who Has Spent the Last Two Seasons in the Northwest. The Snapshot Was Taken Recently at Her Home in Portland, Ore.

SEATTLE, April 20.—The innumerable New York admirers of Mme. Jeanne Jomelli will learn with great pleasure of her intention to make that city her headquarters next autumn. For more than two seasons the privilege of hearing her beautiful voice has been denied them. Mme. Jomelli was the soloist last night at the concert of the Seattle Philharmonic Orchestra and scored a triumph in an aria from Massenet's "Thais" and a group of songs.

When Mme. Jomelli had finished the last of her numerous encores, the applause was so great that she could hardly leave the platform.

Immediately after the concert Mme. Jomelli was engaged by the Seattle Amphion Society for its final concert on May 10.

It has been rumored that Mme. Jomelli's sojourn in Portland, Ore., for the past season has been principally for personal reasons and that her former husband will not be party to her future arrangements. We also have reason to

surmise that her great interest in the Far West has not been confined entirely to the various properties that she has purchased here.

It will be remembered that not long ago, all unheralded, Mme. Jomelli held spellbound an audience of more than 30,000 in Portland. This established a record that has never been equaled in the Northwest.

## BORIS HAMBOURG PLAYS A NEW DEBUSSY SONATA

French Composer's Composition for  
'Cello and Piano a Fanciful Work—  
'Cellist's Excellent Playing

Boris Hambourg gave a second New York recital in Aeolian Hall last Saturday afternoon. Despite the warm weather his audience was large and thoroughly enthusiastic. The young 'cellist played extremely well and displayed once more that ripened artistic sense and fine musical appreciation noted at his appearance here a few weeks ago.

The program comprised numbers by Haydn, Pergolesi and dall' Abaco, Lalo's Concerto and Debussy's new Sonata, for piano and 'cello, as well as several short Russian works. Debussy's sonata, heard for the first time in New York, is one of the series of sonatas lately composed by the Frenchman for piano with different instruments. It is in three movements—a prologue, serenade and finale—and was found to be of considerable interest, especially as regards its last two movements. It contains some characteristic whole-tone effects and is fanciful and often directly melodic. The 'cello part, though novel, is idiomatic.

Josef Adler played admirable accompaniments. H. F. P.

## YOUNG DANCER SELF-TAUGHT

Virginia Myers Gives Demonstration of  
Classic Art

A recital of original dances by Virginia Myers, daughter of Jerome Myers, the painter, and Mrs. Myers, sculptor, was given at the Carnegie Hall Music Chamber on Friday afternoon, April 28. Miss Myers, still a child, has attracted attention because of the individual qualities in her art. Never having had a lesson in dancing, her art is the natural self-expression of a child. Her pantomime is entirely impromptu, each gesture and posture being called forth by the mood that the music inspires. She presented a fascinating picture as she carelessly toyed with her colored veils, now dropping them, now stooping to gather them up nonchalantly, as the colored spotlights played about her.

Her facial expression is really marvelous, for she can depict hope, sorrow, joy and despair with equal skill. This little sprite, dancing to such fantastic bits as Liza Lehmann's "Cobweb Castle," Montague Ring's "African Dances" and St. Helier's "Sunbeams" brings us to a closer realization of the true spirit of the dance than many a sophisticated, studied interpretation. The whole performance gave one the impression of a child at play, indulging its moods, and yet the outcome was artistic.

H. B.

Amy Ellerman and Alexander Bloch  
Win Praise with Englewood Club

The Neighborhood Glee Club of Englewood, N. J., Charles W. Potter, director, gave its second subscription concert on Thursday evening, April 27, at the Lyceum at Englewood. Amy Ellerman, contralto, and Alexander Bloch, violinist, appeared as soloists.

The club did well in compositions by Dow, G. B. Nevin, H. T. Burleigh, Mundy, Mark Andrews, Friml, German, Macy and Kremser. For Miss Ellerman there were two groups of songs by Coleridge-Taylor, Eden, Lalo and Mehrkens; in them she distinguished herself, singing with vocal opulence and significant interpretative power. Mr. Bloch scored in Handel's D Major Sonata and pieces by Wagner-Wilhelmj and Vieuxtemps, his artistic playing pleasing his hearers immensely.

In a program of musical and dramatic numbers given, April 30, by the Gamut Club at its rooms in West Forty-sixth Street, New York, Winifred Bauer, violinist, a sister of Harold Bauer, the pianist, played music by Mendelssohn, Edward German, Grieg and Beethoven and disclosed remarkable gifts.

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## BOSTON CHORUS IN THE VERDI REQUIEM

People's Choral Union Accomplishes Its Task Well and  
Noted Artists Assist

BOSTON, May 1.—The People's Choral Union performed Verdi's Requiem last evening in Jordan Hall, with these assisting soloists: Anita Rio, soprano; Henrietta Wakefield, contralto; James Harrod, tenor; Wilfred Glenn, bass. Henry Dunham conducted, during the illness of F. W. Wodell. Members of the Boston Symphony Orchestra, Jacques Hoffman, principal, assisted.

The Requiem is a big order for any chorus. Mr. Dunham had evidently given careful study to the score, and more than once achieved impressive climaxes, when, for an exception with a choral conductor, the orchestra as well as the chorus spoke with the effect intended by the composer.

The fresh, full body of tone achieved by the chorus when all of the voices were employed gave evidence of the really excellent material at Mr. Dunham's disposal. It might be said that this superb music is written only for bodies of singers in the habit of operatic performance and accustomed to music of such pictorial splendor and dramatic utterance; but it is good for an earnest and conscientious body of singers to undertake such a production, even if it does tax their capabilities. They grow by it. The music of the Requiem is so strong and beautiful that it tells under any conditions which are not directly disadvantageous. The audience enjoyed the music thus brought before them, and in this way the purpose of the People's Choral Union was doubly served.

Of the soloists, Mme. Rio found that the soprano part taxed the range and the capacities of her voice, although she sang fluently and with musicianship. Mr. Glenn sang with real dramatic feeling and with a voice of excellent quality, well fitted for dramatic delivery. Mr. Harrod, too, showed that he had good material in his voice, and Miss Wakefield did herself justice in solo and ensemble passages. The audience was large and very enthusiastic.

## ANNA FITZIU'S SEASON

Soprano's Engagements Include Long  
List of Notable Events

Anna Fitziu's first American season, which closes on May 29, with a recital at the Woodmere Country Club, Woodmere, L. I., has been a brilliant one.

The Metropolitan star of "Goyescas" made her formal debut at the Biltmore Friday Morning Musicales on Nov. 19. Subsequent engagements of the 1915-1916 season have been as follows:

Dec. 1, Brooklyn, N. Y.; Dec. 4, Mozart Society, New York; Dec. 15, Mozart Society, New York; Dec. 24, Friendschaft Club, New York; Jan. 12, Schola Cantorum, Carnegie Hall, New York; Jan. 15, Private soirée at Mrs. Pulitzer's home, New York; Jan. 28, debut at the Metropolitan Opera House, in the Spanish opera, "Goyescas"; Feb. 2, "Goyescas" performance at the Metropolitan Opera House; Feb. 10, "Goyescas" performance at the Metropolitan Opera House; Feb. 20, Sunday night concert at the Metropolitan Opera House; Feb. 22, joint recital with Enrique Granados at Aeolian Hall, New York; Feb. 23, Carnegie Hall, for the National Special Aid Society; Feb. 26, "Goyescas" performance at the Metropolitan Opera House; March 4, joint recital with Andres de Segura at the Hotel Astor for the Mozart Society; March 13, "Goyescas" performance at the Metropolitan Opera House; March 25, Progress Club, New York; March 26, Sunday night concert at the Metropolitan; April 14, Carnegie Hall, at a concert given by the Canadian Society; April 30, West End Presbyterian Church; May 2, St. Louis, Mo.; May 6, White Breakfast of the New York Mozart Society; May 29, Woodmere, L. I., with the Woodmere Country Club.

Washington Y. M. C. A. and Peabody  
Club Inaugurate Musical Evenings

WASHINGTON, D. C., May 1.—Under the auspices of the Peabody Club Maud Randolph, of the Peabody Institute, gave an interesting lecture on "The Appreciation of Music." The lecture was illustrated by an artistic program presented by Edward Morris.

The Prince Ilma Quartet, having concluded a successful engagement at Asbury Park, N. J., during Easter week, has been engaged by Arthur Pryor for Willow Grove Park, June 3 to June 27. The Asbury Park appearances were made at the Casino, the quartet having been engaged by the Mayor of the city. The singers' work was highly praised by Mr. Pryor, and the Willow Grove engagement is the result. The quartet consists of Dora da Vera, soprano; Florence Phillips, contralto; Enrico Albano, tenor, and Prince Ilma, baritone.

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## LINDSBORG'S "MESSIAH" FESTIVAL STARTS PLAN FOR BIG MUSIC HALL

Annual Music Week of Kansas College Results in Move for Erection of Suitable Building Within Next Two Years—Schumann-Heink, Stransky Orchestra and Soloists and Wealth of Local Organizations and Artists Heard in Daily Programs

LINDSBORG, KAN. April 26.—Lindsborg has just closed the most successful festival in its history. On the last day, Easter Sunday, by actual count there were over 2000 automobiles in the city, of which the normal population is about 2500. The crowd that came for the concerts on this day is estimated at 10,000.

The "Messiah" Festival at Lindsborg has been given annually without a single interruption for the last thirty-five years, and at the close of the season this spring Handel's great masterpiece had been presented by this organization ninety-six times. The chorus as well as the audience come from the common walks of life, and the spirit that prevails clearly evidences that everybody really enjoys it.

Mme. Schumann-Heink opened the festival on April 16 in one of her incomparable song recitals. Her management had furnished 2200 programs, but the supply was exhausted long before the concert began. These determined Kansas folk did not permit themselves to be deterred by muddy roads, but filled the auditorium to overflowing. Mme. Schumann-Heink was ably supported by Edith Evans at the piano, who showed wonderful maturity and discrimination.

### Schumann-Heink's Motherly Act

Though contrary to rules that prevail in most places, it sometimes happens that mothers bring their small children to these concerts. It is nature's way that a baby will sometimes cry, and this happened among those that were sitting close to the great artist. Instead of expressing a pardonable impatience at the interruption, the singer picked up the child. The embrace of the motherly woman was sufficient to soothe its fretting.

On Sunday night the Bethany Oratorio Society, accompanied by the Bethany Symphony Orchestra, with Hagbard Brase as director and Ellen Stum at the organ, gave Handel's "Messiah." The house was again packed to its capacity. As soloists appeared Elizabeth Parks, soprano, New York; Mme. Ada Pfitzner-Saverni of Bethany College, contralto; James Harrod, tenor, of New York, and David Grosch, bass, Kansas City. Miss Parks possesses a beautiful soprano of great brilliancy, and was effusively applauded. Mr. Harrod has a sympathetic voice, and sang his rôle in a most acceptable manner. Mme. Saverni has a good mezzo, and showed excellent style. Mr. Grosch, who on short notice had been substituted for David Soderquist, is an oratorio singer of much experience. He rendered the exacting bass arias with compelling authority.

### Chorus a Revelation

The chorus was a revelation. In spite of the fact that the organization has been singing the work for many years, Mr. Brase, who has been director for two years, drew from his chorus at its renditions this season a tone quality in which it surpassed itself. There is also a noticeable improvement in the orchestra.

On Monday afternoon Annie Theodora Swenson gave a dramatic recital of Charles Rann Kennedy's "The Terrible Meek."

In the evening James Harrod appeared in song recital, adding to the laurels which he had already gained in the tenor rôle of the "Messiah," and proved himself equal to the requirements of the *lieder* as well as an oratorio singer. Mildred Rosberg gave the singer good support as accompanist.

Walther Pfitzner, pianist, and Mrs. Ada Pfitzner-Saverni appeared in joint recital Tuesday afternoon. Their program was a most exacting one, but the artists readily rose to its requirements. Mr. Pfitzner exhibits mastery of the pianoforte and interprets his numbers with rare intelligence. Mme. Saverni is primarily a Wagnerian singer, and, though she sang her songs with fine appreciation, she appeared to the most striking advantage in "Weiche, Wotan," from "Rheingold"; "Nachtgesang," from "Tristan," and Elizabeth's aria, "Dich teure Halle," from "Tannhäuser."

In the evening Elizabeth Parks gave an interesting song recital. The auditors through liberal and spontaneous applause indicated that they liked the artist exceedingly. Her program consisted of songs from the best composers.

The feature announced for Wednesday afternoon was a piano and chamber music recital. Oscar Lofgren played his numbers, Beethoven Sonata, Op. 27, No. 2, a Chopin Etude and Polonaise and two Liszt numbers, with breadth and power. Walther Pfitzner, piano; Arthur E. Uhe, violin; Alma Rosengren, viola; Hjalmar Wetterstrom, cello, and Lennard Gunnerson, contrabass, played the Quintette in A Major, Op. 114, by Schubert. The ensemble work was highly commendable and the performers gave evidence of fine artistic understanding of the work.

The Bethany Band, with Hjalmar Wetterstrom, its able conductor, furnished the program for Wednesday evening.

One of the features of the "Messiah" week was the concert by the Children's Chorus on Thursday. Many of the singers in the "Messiah" chorus received their start in this Children's Chorus.

### Symphony in Town of 2500

In the evening the program was given by the Bethany Symphony Orchestra, Arthur E. Uhe, conductor, assisted by the Male Chorus. The orchestra has a personnel of forty, found in a town of 2500 inhabitants. Its concertmaster is Alma Rosengren, a graduate of Bethany Conservatory and a brilliant violinist. At the Thursday concert Mr. Uhe gave a good reading of the Mozart Symphony in G Minor. The Male Chorus sang the Brahms Rhapsodie, Op. 53, with Mme. Pfitzner-Saverni in the solo part.

The Musical Art Society of sixty voices, under the direction of Mr. Pfitzner and accompanied by the orchestra, presented Cherubini's Requiem at the Friday matinee. The chorus is well balanced, its ensemble good, and its rendition of the "Requiem" will be long remembered by all who heard it.

### Theo Karle's Success

The "Messiah" was given again on Friday night, this time with new artists in the soprano and tenor parts. Eleonore Cochran, soprano, possesses a beautiful voice. The "Messiah" audiences have during a generation heard many a tenor, but never one who was so eminently satisfactory as Theo Karle. Not only does he possess a superb voice, but he rendered his numbers with rare appreciation. Particularly beautiful was the "Behold and See." His thorough familiarity with the work was evinced by the fact that he sang his numbers without the use of a score.

A large and enthusiastic audience greeted Messrs. Oscar Thorsen, pianist, and Arthur E. Uhe, violinist, on Saturday evening. The Grieg Sonata for Violin and Piano, Op. 45, was rendered in superb style, evoking an ovation. Mr. Thorsen was also given enthusiastic applause for his playing of Variations on a Theme of Bach by Liszt. Mr. Uhe's brilliant playing was manifested in the "Chanson Louis XIII et Pavane," by Couperin-Kreisler, Chiaconna, Vitali, and Caprice, Paganini.

Easter Sunday furnished a grand climax to a most successful week. The house was sold a whole hour before the opening of the afternoon concert, and hundreds of people were turned away.

### Stransky and a Squalling Baby

The treat for the afternoon was the Philharmonic Society of New York, with Josef Stransky as conductor. Stransky opened his program with Dvorak's "New World" Symphony. As a response to the enthusiastic applause he played the Prelude to the Third Act of "Lohengrin," by Wagner. This was followed by "Tasso," Symphonic Poem by Liszt. During the rendition of this number an untoward event occurred that plainly ruffled the conductor's good humor and caused him to give what the audience considered a very undignified display of "temperament." A child which had been brought into the house, in spite of its mother's efforts cried and caused the conductor at the close of this number to leave his desk in a high dudgeon without recognizing the deafening applause of the audience. It had the effect of a wet blanket on the audience, and it was quite apparent that

the hearers had lost interest in Mr. Stransky.

Royal Dadmun, bass, proved the sensation of the afternoon in the "Evening Star," from "Tannhäuser." He was recalled and sang "Hear Ye Winds and Waves," by Handel. Ruth Townsend, contralto, was well received in the aria from "Sansom and Dalila."

### Another "Messiah"

The festival closed with the rendition of the "Messiah" to a packed house. The director, Mr. Brase, referring afterward to the concert, stated: "Never did the chorus sing so spontaneously; it seemed to require no effort on my part." The solo quartet of the Philharmonic Orchestra sang the solos.

The great need of the Lindsborg festival is a new music hall that shall give it a setting more in keeping with its dignity. Plans have emanated from the festival this year that point to a suitable building within the next two years.

## NEW MUSIC HEARD IN END OF SERIES AT PROVIDENCE

Part of Kroeger Quintet and Melody by Local Violinist Given Ably in Fairman Program

PROVIDENCE, R. I., April 26.—The final concert of the Strand series was given Sunday evening in the Strand Theater before the usual large audience. The soloists were Bernardo Olshansky, baritone, and Mrs. Robert Lister, soprano. The orchestra, under the direction of Rosewell H. Fairman, played with a fine balance of tone and showed marked improvement.

A feature of the evening was the playing from manuscript of the first movement of Ernest R. Kroeger's Quintet for string quartet and piano, played by Messrs. Laura, Dickerson, Schultz, Austin and Ross. Another novelty was the first performance here of a pleasing composition, "Thoughts—A Melody," by Robert Gray of this city, one of the first violins of the orchestra. The piece is refined in character and the orchestration is splendid. G. F. H.

## "AIDA" IN PHILADELPHIA

Open Air Performance of Verdi Opera to Be Given at University

The National Open Air Festival Society, which is giving Verdi's "Requiem" on Sunday afternoon, June 4, at the New York Polo Grounds, announces that it is to give an open-air performance of Verdi's "Aida" under the auspices of the University of Pennsylvania, on Tuesday evening, June 6, in Philadelphia, on the athletic field of the University.

For the coming "Aida" production the cast contains such singers as Mme. Maria Rappold as *Aida*; Mme. Matzenauer as *Amneris*; Mr. Zinovieff, the Russian tenor, who sang the rôle of *Rhadames* in the famous open-air performance of "Aida" at the Pyramids, in the same rôle; Giuseppe Campanari as *Amonasro*; Leon Rothier as the *King*; Jose Mardones as *Ramfis*; Juanita Prewett, the English soprano, in the rôle of the *Priestess*, and Giovanni Porro, an Italian tenor, as the *Messenger*.

Twin Sisters of Five Give 'Cello and Violin Recital

Only five years old and probably the youngest artists ever to have appeared publicly in New York, Mildred and Eugenia Wellerson, twins, made their debut April 30, in Carnegie Chamber Music Hall, the former as cellist and her sister as violinist. They are the daughters of Nat Wellerson, who is also a musician.

Hermann Weil and Carolyn Ortman Sing with Brooklyn Sängerbund

The Brooklyn Sängerbund gave an admirable program, directed by Fred Albeke, at the Academy of Music, on April 27, to aid the German Hospital. Solos were given by Hermann Weil, of the Metropolitan Opera Company, and Carolyn Ortman. G. C. T.

Eleanore Cochrane May Appear in Film Production

Eleanore Cochrane, who is now touring the West and South with the New York Philharmonic Orchestra, recently had an offer by a well-known impresario to visit South America next season. Miss Cochrane also received a tempting offer from one of the big film companies, but these engagements will depend on the singer's recital and concert dates in the United States, which are now being completed.

## FESTIVAL BY HIGH SCHOOL CHORUSES

New York Choral Organizations to Join in Week of Serious Productions

The high school choral organizations of Greater New York are preparing for a May festival to be given May 8-14. The purpose of the high school choral clubs is to stimulate music in the educational system and discourage the waste of time and effort devoted to comic operas and similar productions by school orchestras and glee clubs. The new plan calls for the study and production of serious works, lifting music from the mere pleasurable side to the dignity of a concert upon an artistic basis.

To enable the director of a high school to produce a serious work, an orchestra of merit and professional standing is being placed at his disposal and the concert in each high school will be given under its own auspices, its own director, and through its own efforts. Soloists of distinction are being engaged and every effort made to place the young organizations upon the same artistic standing as the older choral clubs throughout the city. This year seven of the largest high schools of Greater New York have been studying Max Bruch's "Fair Ellen" and Gounod's "Gallia." Each will produce these works, with orchestra and soloists, under the leadership of its own musical director.

The opening performance will be given at Flushing High School by its choral organization on Monday evening, May 8, Edward Marquard, conductor. On Tuesday evening, May 9, the Richmond Hill High School organization will give the same works, under the leadership of Lillian L. Greene. On Wednesday evening, May 10, the Jamaica choral organization will produce both of these works under the direction of the head of its music department, Marie L. McConnell. The Manual Training High School of Brooklyn will give its concert on Thursday evening, May 10, in the Manual Training Auditorium, under the leadership of Charles Yerberry. On Friday evening, May 11, Morris High School choral organization will give both of these works, with orchestra and soloists, in its beautiful auditorium, under Edwin Tracey's leadership. On Saturday night, May 12, a new choral organization of more than seven hundred singers, but of which only one-half will take part this year, will give these works under the direction of the head of its music department, Gerald Reynolds. A final performance of these combined choruses, numbering over one thousand singers, will be given in the Great Hall of the College of the City of New York on Sunday evening, May 14, under the direction of Dr. Frank Rix, supervisor of music in the schools of the City of New York.

This plan was put into operation three years ago by Prof. Henry T. Fleck of Hunter College, whose influence and efforts have made this magnificent work possible. Further arrangements are being made to include all the high schools and training schools. The work selected for schools devoted to girls will be "Sun Worshipers," by Goring-Thomas; schools for young men, a work of equal importance. In each case the head of the music department in each school will be in full charge and direct his or her own chorus, with professional orchestra and soloists, but the final performance of all the singers will be under the direction of Dr. Frank Rix.

Elise Billings Wins Favor in New York Concert

At the concert given on Sunday evening, April 30, at the Hotel Majestic, New York, Elise Billings, soprano, won much favor. She sang B. V. Giannini's song "Tides," the Balatella from "Pagliacci" and with Grace Worman sang a duet from Verdi's "Aida." Miss Billings is a talented singer, the possessor of a lovely voice, which she uses artistically. She was applauded enthusiastically by her hearers.

Mrs. Steele Gives Shakespeare Recital at Muskogee, Okla.

MUSKOGEE, OKLA., April 29.—A recital of Shakespeare songs was given by Mrs. Claude L. Steele for the Shakespeare Club on Wednesday.



## BOSTON-PAVLOWA COMPANY REVISITS CHICAGO

Four-Days' Engagement Artistically Successful—Choral Societies the Principal Concert-Givers of the Week, Distinguished Artists Assisting as Soloists—A Performance of "The Messiah" by American Singers and Orchestra for an Admission Fee of Ten Cents

Bureau of Musical America,  
80 East Jackson Boulevard,  
Chicago, May 1, 1916.

LATE in April when all musical affairs are ordinarily over, a season by such a capital organization as the Boston Opera Company, with Anna Pavlowa and her troupe of Russian dancers, revives the dying musical interest of people who are beginning to plan summer vacations.

Thus, last Thursday, Friday, Saturday afternoon and evening and Sunday afternoon, we had again a short engagement of this combination, and though perhaps it might have been a bigger financial success the artistic achievement was certainly commensurate with the fine array of operatic and choreographic talent provided by Impresario Max Rabinoff.

As for the concerts and recitals of the week, they were principally choral concerts by local organizations assisted by artists of distinction.

The week began with the concert at Orchestra Hall by the Paulist Choristers for the benefit of the "Travelers' Aid Society." Father William J. Finn's singers (125 men and boys) sang the "Emitte Spiritum Tuum" by Scheutky, the "Cherubim Hymn" by Rachmaninoff and a Finnish song by Palmgren with graceful effects in shading and with good style.

The soloists included Mme. Marguerite Beriza, the French dramatic soprano, who achieved a worthy success with the Chicago Opera Association in "Monna Vanna" last season, and who has since sung in operatic and concert performances in the Middle West, earning much favorable notice from musical connoisseurs.

On this occasion she sang the Santuzza aria from Mascagni's "Cavalleria Rusticana" with her dramatic soprano voice, rich in color and of carrying power, and followed this with some French bergerettes given with charming lightness.

Leon Sametini, the Chicago violinist, played with pure tone, artistic style and technical finish, the last two movements from the Mendelssohn Concerto and made a great success. He ranks easily among the foremost younger violinists of America.

Both these artists added encores, and Thomas McGranahan, tenor, in an aria from Handel's "Jephtha" received almost an ovation, being compelled to add two encores to this by no means interesting number.

There are few conductors of choral bodies who can bring forth from their singers such a fine *pianissimo* as does Father Finn from his chorus.

### Bach Society Ends Its Season

The Bach Choral Society's fifth season ended last Tuesday evening with a concert at Orchestra Hall at which, under the direction of John W. Norton, this mixed chorus presented Bach's "Man Singet Mit Freuden," Schubert's "Lazarus" and Sir Hubert Parry's cantata, "Job." The society was assisted by an orchestra of thirty players and six soloists, besides Palmer Christian, organist, who opened the concert impressively with a fine performance of Bach's Prelude and Fugue in D Major.

That the chorus managed to deliver itself of such highly commendable singing in Bach's music is much to the credit of the director, Mr. Norton, who was not quite so successful, however, in the handling of the orchestra, which evidently had not had as many rehearsals as the chorus.

Of the soloists much praise belongs to Warren Proctor, the tenor, who accomplished his task most creditably. His voice is sympathetic and he enunciated with great clarity. Mrs. Rose Lutiger Gannon delivered her share of the evening's work with authority, and Mary Ann Kaufman, soprano, sang her solo with spirit. Frank M. Dunford, in the Bach cantata, was somewhat handicapped by the unsteady performance of the orchestral accompaniment. Grant Hadley, baritone, and Alger Roewade, boy contralto, were the other soloists.

About two years ago Mrs. Levy Mayer, a prominent patron of art in this city, invited a number of Chicago musicians to her apartments at the Blackstone Hotel to hear a talented boy pianist, Beryl Rubinstein. This young boy played some Chopin and Liszt pieces at that

time with astonishing technical facility and with refined musical taste. He lacked then authority and the larger sweep of the genuine virtuoso.

Last Friday afternoon at Orchestra Hall Foyer, Rubinstein gave a recital program in which he brought to hearing a more trying and comprehensive program, which included the Bach-Liszt Organ Fantasia and Fugue and pieces by Brahms, Liapounow and Chopin and others. Again he displayed his really excellent technical equipment, his refinement of phrasing and his musical taste. He showed, too, a gain in temperamental qualities, which, accountable in his youth, are somewhat over-emphasized. He should go far, however, toward becoming a leading pianist.

### Musical Club Adopts New Name

The Amateur Musical Club of Chicago, which for some forty years has been known by that appellation, has decided to abandon the name and will in the future be known as the "Musicians' Club of Chicago." The reason given for the change is that lately many have found the word "Amateur" somewhat misleading, and as most of the members are professional the change is not ill-advised.

The officers for the coming year are: Mrs. Calvin A. Whyland, president; Mrs. George E. Shipman, first vice-president; Helen B. Lawrence, second vice-president; Lois Adler, Mrs. George M. Benedict, Mrs. A. F. Calahan, Mary Cameron, Priscilla Carver, Mrs. Marvin A. Farr, Mrs. Lillian White Freyn, Tina Mae Haines, Mrs. Keturah Beers Holmes, Alice F. Merrill, Mrs. Alexander Reitz and Mrs. J. W. Vokoun, directors.

The Apollo Musical Club has elected Thomas G. McCulloh president, succeeding W. B. Sloane, and Armour Armstrong secretary. Both new officers sing in the chorus as active members.

The Chicago Singverein, under the direction of William Boeppler, gave a concert at Orchestra Hall Saturday evening, in which it had Mrs. Lilli Petschnikoff, violinist, and Frances Ingram, contralto, as soloists.

Somewhat smaller numerically, the chorus has gained in finish and in tonal purity, and its numbers, sung *a cappella*, showed the excellent training which Mr. Boeppler knows so well how to give his singers.

Miss Ingram in a group of German songs displayed her rich contralto, her musical erudition, her eclectic taste and good diction. Ruckauf's "Lockruf," Brahms' "Sapphische Ode," Wolf's "Die Zigeuner," Strauss's "Mit deinen blauen Augen" and Hildach's "Der Lenz" were interestingly delivered. Later Miss Ingram was heard in an English and American group.

Mrs. Petschnikoff gave a temperamental performance of Max Bruch's G Minor Violin Concerto, in which she displayed a good tone but not always a clear technique.

At the Auditorium, which was bedecked with flags and banners, a concert for the benefit of the Canadian Red Cross enlisted the services of the Croatian Singing Society, under the direction of Fran Cviic; the Welsh Male Chorus, under William R. Jones's direction; Frederick Morley, the Australian pianist; Jenny Dufau, the Alsatian soprano; Arthur Beresford, the Canadian baritone; Evelyn Starr, violinist; Francesco Daddi, Neapolitan tenor; Maggie Teyte, English prima donna soprano; bagpipes and organ selections and Scottish dances by pupils of Professor Dewar. Among the interested audience were Cleofonte Campanini, the Italian Consul and other prominent personages.

### Jeannette Durno's Recital

Sunday's important concerts brought forth, in the first place, Jeannette Durno's piano recital at the Illinois Theater. Miss Durno set forth a program of piano literature which was of prodigious difficulty, technically considered, and she showed in her performance of such numbers as the Beethoven Thirty-two Variations in C Minor, the Chopin B Minor Sonata and the E Flat Rhapsody, by Brahms, high musical ideals and virtuosoship.

Miss Durno plays with virility and discloses musical interpretations which command respect. Her technique is more than ample for the most intricate passages and she has great power. Moreover, her poetic instinct is refined, and was best exemplified in the *Largo* of the Chopin Sonata. A couple of slips of

memory in the *scherzo* and the last movement of the Sonata did not detract in the least from the artistic value of her playing, and especially in the Beethoven number did Miss Durno display musical traits, a variety of dynamic nuance and a technical grasp of remarkable quality. Her program contained also music by Rameau; three pieces, "Stern November," "Golden Rod" and "Birds of Passage," by Cecil Burleigh, from his "Sonnets of Autumn"; a Brahms Intermezzo and Rhapsodie, "The March Wind," by MacDowell, and "La Campanella," by Liszt.

An innovation and a public-spirited musical enterprise was introduced Sunday afternoon at the Auditorium, where, under the direction of Daniel F. Theroe and under the auspices of the American Choral Society, Handel's "The Messiah" was presented by the chorus, assisted by the American Symphony Orchestra and Sybil Vane, soprano; Louise Harrison Slade, contralto; M. J. Brines, tenor, and Marion Green, basso, as soloists. A nominal fee of 10 cents was charged for admission and an audience of comfortable size attested to the worthiness of the undertaking and also to the commendable singing of the American Choral Society.

### The Boston Opera Engagement

Its second visit here showed that the Pavlowa-Boston organization had gained much in general ensemble. The dancing of Pavlowa is, as it always was, unsurpassable in its perfection.

In the short stay which the Rabinoff forces made at the Blackstone Theater Thursday, Friday, Saturday and Sunday no new works were put forth. Montemezzi's "L'Amore dei Tre Re" for the opening night revealed to us a new *Archibaldo* in the remarkably efficient basso, José Mardones, the Spanish artist, who gave to the presentation of his rôle not only vocal distinction of unusual caliber, but also fine histrionic art. His voice has not only remarkable power and depth, but also altitude and the tones come forth with a vibrance and ringing quality quite exceptional.

Zenatello's *Avito* was more effective vocally than dramatically. Mme. Villani's *Fiora* has undergone no change either vocally or interpretatively. Thomas Chalmers was the excellent *Manfredo*.

The settings of the opera were somewhat too large for the smaller spaces of the Blackstone stage and the symphonic score, somewhat subdued because the orchestra was partly submerged under the stage, hardly made the effect that it did when heard here before. Roberto Moranzoni conducted ably.

The ballet which followed brought a new series of dances by Pavlowa and her company in the form of some six Spanish dances.

### Maggie Teyte as "Mimi"

The Friday evening performance brought forth Maggie Teyte as *Mimi* in Puccini's "La Bohème" and in this rôle the English soprano scored a decided success. It is the best rôle in which I have ever heard her, and not only her singing but her demure manner, her petite personality and her refinement of style made her ideal in the part.

Not less successful was Mabel Riegelman as *Musetta*. Excellent as to vocal representation, her delineation was vivacious, full of snap and temperamental. It is a rôle which she had sung with much success when she was a member of the Chicago Opera Company and since then she has developed it to still greater artistic perfection.

In the *Rodolfo* of Giuseppe Gaudenzi we heard a tenor whose voice is fresh and clear and true in pitch, but somewhat limited as to its shading. He has not yet acquired the art of singing *pianissimo*. Thomas Chalmers as *Marcello* gave a fine performance, singing and acting brilliantly.

The evening brought a repetition of the "Walpurgis Night" ballet from Gounod's "Faust" with the Bakst setting and costuming, one of the most interesting stage pictures and one of the finest of the ballets of the Pavlowa organization. Pavlowa imparts infinite charm and grace to the ballet.

The Saturday afternoon performance was devoted to "Madama Butterfly," with Tamaki Miura, the diminutive Japanese prima donna soprano in the title rôle. A second hearing of this Oriental artist reveals again the fact that she is a singer of artistic attainments and

that her conception of dramatic values is keen and just. Riccardo Martin was a familiar *Pinkerton*. Graham Marr's *Sharpless* was one of the noteworthy vocal points of the entire engagement. He sang his music with sonority of tone and with fine shading, and he also acted with conviction and poise. Elvira Leveroni was a good *Suzuki* both as to her vocal accomplishments and her dramatic ability.

A ballet of divertissements followed, in which the "Dragon Fly," by Kreisler, and "Les Undines," by Catalini, were given with Pavlowa and Volinine and the entire corps de ballet.

The evening performance on Saturday was given over to excerpts from "La Bohème" and "Carmen" and the "Elysian Fields" from Gluck's "Orpheus and Eurydice." In the Gluck work, Maria Gay was a vocally eminent *Orpheus* and Bianca Saroya sang the music of *Eurydice*. In the "Carmen" section (the fourth act), Maria Gay in the title rôle, Zenatello as *Don José* and Mardones as *Escamillo* sang their parts with credit.

The ballet, which followed, was the feature of the evening, however, for the entire ballet music of this act was performed. In this part of the opera Pavlowa carried off the laurels of the evening with her fiery and impetuous dancing. She had to repeat the last dance.

The final performance of the Boston company was given Sunday afternoon and brought forth "I Pagliacci," with Zenatello, Felice Lyne, Thomas Chalmers and Georgi Puliti in the principal rôles.

Zenatello's *Canio* was a well conceived interpretation of a rôle often over-acted, and his singing of the "Lament" earned for him a good round of applause. Miss Lyne's *Nedda* is one of her most engaging performances; it was perhaps more worthy vocally than dramatically, but it was favorably received, and the "Bird Song" was especially well sung. Mr. Chalmers's *Tonio* was also worthy of commendation and the ensemble, including the chorus, was good.

Delibes's "Coppelia," with scenery by Joseph Urban, was the final ballet offering and was a treat musically as well as from the point of dancing.

It is understood that Mr. Rabinoff is contemplating a more elaborate season and several novelties for next year, and perhaps, as the smaller theater has its drawbacks, he may again house his company in the Auditorium.

MAURICE ROSENFELD.

### McCORMACK IN BROOKLYN

Noted Tenor Sings in Aid of Visitation Concert Fund

With an audience that taxed capacity, John McCormack again brought joy to the hearts of Brooklyn hearers on April 23. This concert was for the benefit of the Visitation Concert Fund.

Accompanied by Edwin Schneider, Mr. McCormack sang the usual pleasing variety of compositions, ranging from Schumann's "Spirit Presence," an aria from "La Bohème," Schubert's "Ave Maria," "When Night Descends," by Rachmaninoff, and Strauss's "Devotion," to charming folksongs. Facing those assembled on the stage he gave "Mother Machree." The closing numbers included "The Bitterness of Love," by Dunn; "Her Rose," by Gallup, and songs of Burleigh and Grenier.

The persuasive tones of Donald McBeath, violinist, were heard in Svendsen's "Romance," "Aus der Heimat," by Smetana, "Mozart's Menuet" and other greatly enjoyed selections. G. C. T.

Walter Van Brunt Wins Praise in Concert at Brooklyn Academy

Walter Van Brunt aroused an audience to enthusiasm at the Brooklyn Academy of Music concert hall on the evening of April 30. He was a decided success, his clear and unforced lyric tones conveying a message of beauty that brought him back for many encores. "Thy Lips Are Like Twin Roses," by Roma; "Yo San," by Van Brunt; Jefferson's "Mother Dear," Elliot's "In Pillow Town," Dix's "The Trumpeter," "The Bard of Armagh," arranged by Hughes; "Irish Flirtation," by Van Brunt; Gartner's "What an Irishman Means by 'Machree'" and other numbers were heard. Mr. Van Brunt was assisted by Isadore Moskowitz, a violinist of marked talent and ability, and Robert Gayler accompanist. G. C. T.

Carl Friedberg will begin his 1916-1917 season with a New York recital in October. This will be the third season for this pianist, whose second year in America brought him many honors and return engagements in almost every city where he appeared.





Blanche Best, one of Kansas City's most talented pianists, is in New York studying with Mme. Yolanda Mëro.

Milton Boyce, pianist, and Fritz A. Mueller, cellist, recently offered an exceptional program at the Library of Congress, Washington, D. C.

Franklyn Hunt, baritone, gave a program of American songs in Kansas City, Mo., at the Central High School, April 25, Clara Crangle accompanying him.

Charlotte Lund, the popular New York soprano, has been engaged as soloist with the Scandinavian Orchestra at its concert at the Academy of Music, Brooklyn, on May 17.

Myrna Sharlow, the young prima donna soprano, sang in Lowell, Mass., on April 24, at the fiftieth anniversary of the Lodge of Masons in that city.

Evelyn Fletcher-Copp of Boston, the originator of the Fletcher Music Method, is making a tour of the South, lecturing on her system of music education for children.

At the recent Shakespeare Tercentenary evening at the University Club, Washington, D. C., Mrs. Frank F. Maxwell offered a number of Shakespeare songs, assisted by Julia Huggins.

Odie Burke, the blind violinist of Boston, gave a recital in Huntington Chambers Hall, that city, on April 28. Miss Burke was assisted by Evelyn Stewart, soprano, and Elizabeth Siedhoff, pianist.

Edith Hoyes Greene, the composer-pianist of Boston; Roy Goddard Greene, pianist; Rosetta Key, soprano, and Hazel Clark, violinist, gave a concert before the Women's Club of Whitman, Mass., on April 18.

"Il Trovatore" was given in song and story by Mrs. Everett J. Bardwell recently in the Levana Club hall, Worcester, Mass. The program was given under the direction of the music department, Emma A. Allison, chairman.

The music department of the Woman's Club, Wheeling, W. Va., gave the fifth and closing recital of the season on April 26, when an attractive program was presented by Mrs. Frieda L. Woolenweber, Mrs. Edward Stifel and Elizabeth Cook.

Mme. Marie Rappold, Metropolitan Opera soprano, went to Rochester, April 26, in the rôle of demonstrator for the Edison diamond disk records, and delighted a large audience with her beautiful voice. Arthur Walsh, violinist, was the assisting artist.

Master Francis J. Murphy, a pupil of Charles Ehrlicke, gave his second violin recital recently at the auditorium of the Historical Society in Albany, N. Y. Richard J. Shannon, tenor, sang a group of Irish melodies, accompanied by Archibald Rider.

Recitals in Kansas City, Mo., were given in the week of April 23 in the studios of Grace Adams, first assistant in the Gertrude Concannon School of Piano, by Edna Forsythe's club of voice students, by Mrs. Mae Krause Vaughn's piano pupils, and by Doris Reed, piano pupil of Mrs. George Bliss.

John Smallman, baritone of the Apollo Quartet of Boston, sang the solos in a performance of Stainer's "Crucifixion," given by his choir boys and men in Christ Church, Hyde Park, on Good Friday night. Walter Henderson, a pupil of Mr. Smallman, sang the tenor solos.

A program of excerpts from Puccini, Wagner and Saint-Saëns operas was given by the Wiegand Trio, at the Tutwiler Hotel, Birmingham, Ala., on Easter Sunday. Ann Faulkner, soprano, assisted the Trio, giving Tosti and Granier compositions. A large audience heard the program, and was generous in applause of both instrumental and solo offerings.

The Three Arts Club of Philadelphia has issued Vol. 1, Nos. 4-5 of its *Journal*, which includes a brief article on "Elocution and Music," by Louis C. Elson, the Boston critic, and part of a New York *Sun* interview with Emma Thursby.

At a meeting of the Isabella Literary Society of Verona, N. J., a musical feature was the singing of a group of songs by the local soprano, Lillie Meyer, a pupil of Wilbur Follett Unger. She was accompanied by Bessie Brooks, also of Verona.

Thomas Adams's Cantata, "The Cross of Christ," was sung by the choir of Christ Church, Houston, Tex., on Good Friday to a crowded congregation, under the direction of Horton Corbett, who has also given a series of organ recitals during Lent, which have been well attended.

At the Praise Service at the First Christian Church of Pensacola, Fla., the following soloists participated in the fine Easter Sunday program: Ada Rosasco, Lillian Bannon Pavey, Dr. Charles R. Mitchell, Mrs. Perkins, Mrs. Sandusky, Mrs. Henry Perkins, Mrs. Brawner, Miss Coons and Mrs. Mitchell.

Helen True, soprano, a pupil of Stephen Townsend of Boston, gave a song recital in Steinert Hall, that city, April 25. J. Angus Winter was her accompanist. Miss True sang groups of old English and modern English, French and German songs. She possesses a light lyric soprano of a pleasing quality.

Students from the Greenfield (Mass.) High School presented "Pinafore" in the local Lawler Theater on April 25, winning a great many well deserved plaudits. The principals were Ruth H. Burke, Donald E. Gauthier, Roger E. Hubbard, Charles S. Phillips, Ernest Bourbeau, and others. Mark A. Davis conducted.

Elizabeth Chase Pattillo, pianist, gave a recital on April 15 at Maryland College for Women, Lutherville, Md. Her program embraced many representative works which were read in a delightful manner. George F. Boyle, who has been Miss Pattillo's teacher, was represented on the program with his pleasing Berceuse.

Four soloists of interest were heard recently at Waltham, Mass., in a benefit concert for the Swedish Lutheran organ fund. They were Agnes Olson, pianist; Marjorie Warren, soprano; Edith Roubound, violin, and Alma LaPalme, cellist. A large audience heard the delightful program, which was made up of classic and modern compositions.

At the regular monthly meeting of the Choral Union of the Memorial Baptist Church, Albany, N. Y., an interesting program was given. Elizabeth Lawton and John Nickerson read papers on "Modern Composers." Vocal numbers were given by Mrs. C. B. Vandenberg, Mrs. J. S. Bartlett, Gretta Smith and Marion Holmes.

The Apollo Quartet of Boston, consisting of William Whittaker, Lyman Hemenway, John Smallman and Alexander Logan, has a unique record for appearances in a single city. In the season of 1914-15, from September to September, and the season of 1915-16, from September to date, this quartet has sung fifty-one separate engagements in the one city of Somerville, Mass.

A concert by the Junior Orchestra of the Peabody Conservatory, Baltimore, under the direction of Franz C. Bornschein, took place recently before a large audience. The elementary orchestra, which numbers thirty-seven players, was heard in a March, by Mazas. The Junior Orchestra, having a membership of thirty-two, presented the Bizet "L'Arlesienne" suite and supplied the accompaniment to Weber's "Concertstück," in which the solo piano part was played by Esther Love. Sylvan Levin, pianist, and Florence Pape, soprano, were heard in individual numbers.

John Carabella, organist of St. Bernard's Church, Cohoes, N. Y., has written two songs, which were sung for the first time at the Easter music service of the church. One is a duet, "Confidence," sung by Joseph Feeney, tenor, and Lelia Powley, soprano, of Waterford. The other is for contralto and was sung by Lillian Daly of Schenectady, a pupil of Mr. Carabella.

Advanced pupils of Margaret Gow, the Boston-Attleboro vocal teacher, gave a song recital in Laughton Hall, Boston, on Saturday afternoon, April 22. The following students gave the program: Marion Redfield, Sybil Bowen, Laura Arentzen, Elsie Anderson, Lillian Williams, Margaret Keith, Elsie Thomas and Laura Monnier. Helen Tiffany and Grace Appleby furnished the accompaniments.

The chorus of the Tuesday Musical Club of Pittsburgh gave its last program for the season in Soldiers' Memorial Hall, on April 25. With the exception of Hadley's "Legend of Granada," which was conducted by Mr. Martin, Mrs. James Stephen Martin directed the program. Oliver S. Heck, baritone, was the assisting artist and Mrs. Blanche S. Walker was the accompanist.

The Music Students' Club of Palmer, Mass., met in the home of Mr. and Mrs. George Ezekiel, on April 24. "Robin Hood," by De Koven, was the work under discussion. The life of Mr. De Koven was read by the Rev. R. H. McLaughlin and solos from the opera were sung by Dr. G. A. Moore, Mrs. V. C. Vauce, Mr. Ulrich, Miss Foulds, Ruth Streeter and Clinton Frame.

The annual meeting of the Holyoke (Mass.) Music Club was held on April 26, when the following officers were elected: Anna Laporte, president; Fanny Storey, vice-president; Ruth Hubbard, secretary; Rachel Clark, treasurer, and Mrs. A. H. Coar, musical director. A program was presented by Bertha Prentiss, Josephine Hebert, Eula Taylor, Mrs. Harry Graves and Josephine Cooley.

"Jappyland," a comic opera, was produced in Albany, N. Y., recently by Edward H. Coates with a cast including Thelma Gilmore, James Augustus Beall, Joseph Cloutier, Madelyn Preiss, Lillian Smith, Edgar Van Olinda, Mrs. Erastus Corning, Mrs. George Curtis Treadwell, Dorothy Griffin and Robert P. Anderson. The music was under the direction of Benjamin Whittam, and Carrie Mae Phillips was at the piano.

In an Easter recital at De Sales Heights, Parkersburg, W. Va., the following soloists were heard: Frances Tucker, Lucille Innslee, Regina C. Keenan, Ruth Davis, Clarabelle Weaver, Helen Barrett, Mary McLoughlin, Winifred Kennedy, Emily McCabe, Grace Foley, Margaret Harney, Ella Bradley, Mary Crowe, Phyllis Lantz, Marion Collins, Mildred Dyrld, Vivian Murrain, Florence Dolan, Angela Stanton, Ethel Stewart and Louise Nelson.

The Salem (Mass.) Oratorio Society gave the final concert of this, its forty-eighth season, in the Tabernacle Church, Salem, on Easter Sunday night. The society, under the direction of Frederick Cate, sang Mendelssohn's Oratorio, "St. Paul," with the assistance of Evelyn Blair Kinsman, soprano; Bertha Barnes, contralto; J. Garfield Stone, tenor, and Alfred Denghausen, basso. Joshua Phippen at the organ, and the Howard String Quartet furnished the accompaniments.

Katie Bacon, the young English pianist who has been finishing her musical studies at the Peabody Conservatory, Baltimore, began a series of five Saturday evening recitals on April 29. This series, which is the second that Miss Bacon has given in Baltimore, began with an all-Chopin program. In the F Minor Concerto the orchestral accompaniment was supplied by Arthur Newstead on a second piano. Miss Bacon has developed poise and charm in her playing.

Exercises in commemoration of the Shakespeare tercentenary were held in Jordan Hall of the New England Conservatory, Boston, April 22, in place of the usual Saturday recital. Dr. E. Charlton Black of the faculty made a brief address on "The Significance of the Shakespeare Tercentenary." Bach's Fantasia in G Minor, for the organ, was played by Wallace Goodrich, dean of the faculty, and the Conservatory chorus, conducted by George W. Chadwick, director, sang a selection from Mendelssohn's "Midsummer Night's Dream."

Mr. Boguslawski gave a piano recital April 30, at the Jewish Temple of Kansas City, Mo., for the benefit of the German Hospital and Nurses' Home. Mr. Boguslawski is a great favorite in Kansas City and a large audience attended the concert. Mrs. Allen Taylor, a popular soprano, assisted.

The last concert of the season by active members of the Tuesday Musicales of Rochester, N. Y., for the student members took place on April 25. Participants were Mrs. Theodore W. Benedict, soprano, accompanied by Mrs. O. M. Myers; Gertha Von Blaricum, pianist, and Mrs. Lulu Gates Bootes, soprano, with Mrs. Charles G. Garner at the piano. The performances were consistently excellent.

"The Mikado" was sung recently at the Emanuel Baptist Church by the Sunday School under the direction of Lydia F. Stevens, organist. The leading soloist was Roger H. Stonehouse, baritone, and others in the cast included Rev. Alexander H. Abbott, tenor; Seneca S. Smith, Millicent Brattig, Mrs. Edythe Knight, Ruth White, Martha G. Bond, Edward Tallmadge, Second.

William Singerman, baritone, appeared recently at a musicale given in Odd Fellows' Hall, Schenectady, N. Y., under the direction of the College Street Temple. Others who took part were H. Lewis Cook, pianist; Annabell Linwood, soprano; Fred A. Heacox, bass, and a quartet comprising Berta Oeser, Mrs. William Wagner, Charles Pollard and Fred A. Heacox.

Nena Satella Peck, who gives a clever caricature and improvisation of opera, oratorio, student's recitals, etc., appeared at the final meeting of this season of the Brookline Morning Musical Club, Brookline, Mass. The meeting was held, April 25, with Mrs. W. E. Harding, as hostess. A trio, consisting of Ora Larthard, cello; Katherine Churchill, violin, and Maude Cushing Nash, piano, also appeared, and Bentley Nicholson, tenor, accompanied by Elizabeth Siedhoff, sang a group of songs to the unmistakable pleasure of the audience.

A number of piano pupils of M. Beryl Stewart were heard in recital on April 15 at the Y. M. C. A. of Fairmont, W. Va. Appearing were Elizabeth Warder, Louise Ritchie, Robert Furbie, Violet McCloskey, Irene Tetrick, Lois Coffman, Louise Wells, Ruth Johnson, Doris Hall, Martha Clifton Houston, Louise Beamus, Ruth Dunnington, Carter Jones, Helen Hess, Katherine Jones, Louise Johnson, Lelia Grace Conaway, Ruth Pollitt, Genevieve Hess, Dorothy Odbert, Neva Monroe, Opal Atha and Louise Moore.

At the Broadway Baptist Church, Providence, R. I., the large choir under the direction of Joseph Kochkan recently gave an admirable production of Manney's "The Resurrection." Mrs. George C. Arnold, acting president of the Chopin Club, was organist, and the solos were ably sung by Edith M. Collins and Ella Moons, sopranos; Olive Blackinton, mezzo-soprano; Mrs. Minnie Pickering Hecker and Mrs. Lydia Dolby, contraltos; Walter Morris, tenor; Gilbert F. Hayward, baritone, and Frank Chadwick, basso.

A thoroughly enjoyable musicale was given recently in Grace Church, Montclair, N. J., by the members of the Musicians' Study Club of Montclair, under the direction of Wilbur Follett Unger, founder of the club. Eleven of Mr. Unger's artist pupils played piano solos. Those who took part were Myrtle Bush, Gladys Clegg, Ella Greenberg, Jeannette Jacobus, Carrie Meyer, Ida Meyer, Lily Meyer, Ruth Smith, Bertha Stammelman, Charles Roy Castner and Edwin Ulrich. The assisting artists were Lily Meyer, the soprano, of Verona, N. J., and Edward Fajans, the Brooklyn violinist and violin instructor in the Brooklyn Public Schools. Wilbur Follett Unger supplied accompaniments.

The Albany (N. Y.) Monday Musical Club recently gave an interesting program of folk songs and dances at the auditorium of the Historical Society, arranged by Mrs. Howard Ehemann. The participants were Mrs. William C. Gomph, Mrs. Zilpha Davis Grosbeck, Margaret Davis, Margaret Jones, Verna Fowler, Mrs. Ottilio Jansen, Mrs. Arthur Clark, Mrs. Charles J. Davis, Mrs. George Quackenboss, Mrs. A. Buchanan, Mrs. W. D. K. Wright, Elizabeth Hoffman, Elizabeth Belding, Henrietta Gainsley, Mrs. Julia Verch, Mrs. Raymond N. Fort, Mrs. J. Malcolm Angus, Mrs. Walter L. Hutchins, Mrs. W. B. Smith, Mrs. H. S. Bellows, Mrs. Howard Ehemann, Mary Mellus and Florence Page.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Alcock, Merle.**—Buffalo, May 11; Nashville, Tenn., May 15; Asheville, N. C., May 16; Spartanburg, S. C., May 17, 18, 19.

**Baker, Elsie.**—New Britain, Conn., May 14; Brooklyn, N. Y., May 11; New Britain, Conn., May 16; Trenton, N. J., May 18.

**Baker, Martha Atwood.**—Boston, May 6 and 30.

**Barakian, Lusinn.**—Nashua, N. H. (Festival), May 18, 19.

**Bridewell, Mme. Carrie.**—Keene, N. H., May 19.

**Burnham, Thuel.**—Oskaloosa, Iowa (May Festival), May 24.

**Campbell, John.**—Spartanburg, S. C., May 17, 18, 19.

**Cochran, Eleanor.**—Houston, Tex., May 6; New Orleans, La., May 8; Mobile, Ala., May 9; Montgomery, Ala., May 10; Birmingham, Ala., May 11; Meridian, Miss., May 12; Jackson, Miss., May 13; Memphis, Tenn., May 15 and 16; Chattanooga, Tenn., May 17; Nashville, Tenn., May 18 and 19, and Roanoke, Va., May 20.

**Codman, John S.**—Nashua, N. H. (Festival), May 18, 19.

**Combs, Laura.**—Knoxville, Tenn., May 15; Asheville, S. C., May 16; Spartanburg, S. C., May 17, 18, 19.

**Copeland, George.**—Richmond, Va., May 9.

**Dadmun, Royal.**—New York Philharmonic Festival Tour, Houston, Tex., afternoon and evening, May 6; New Orleans, La., evening, May 8; Mobile, Ala., afternoon and evening, May 9; Montgomery, Ala., evening, May 10; Birmingham, Ala., afternoon and evening, May 11; Meridian, Miss., evening, May 12; Jackson, Miss., afternoon and evening, May 13; Memphis, Tenn., evenings of May 15 and 16.

**Kaiser, Marie.**—Kansas City, May 8, 9; Wichita Falls, Tex., May 10; Shepherd, Tex., May 11; Charlestown, Tex., May 12; Detroit, Mich., May 15.

**Garrison, Mabel.**—San Antonio, Tex. (Festival), May 8, 9.

**Genovese, Nana.**—Rutherford, N. J., May 8.

**Gideon, Henry L.**—Boston, May 18.

**Glenn, Wilfred.**—Schenectady, N. Y. ("Martha" with High School Chorus), May 6; New Haven, Conn., May 19; Worcester Festival, Sept. 26.

**Godowsky, Leopold.**—Omaha, April 28; Tulsa, Okla., May 2; St. Louis, May 4.

**Granville, Charles Norman.**—Detroit, May 6; New York City, May 8; Swarthmore, Pa., May 9; New York City, May 10, 11, 12, 13; Red Bank, N. J., June 3; Parkersburg, Pa., June 5; Towson, Md., June 6; Smyrna, Del., June 7; Wilmington, Del., June 8; Elkton, Md., June 9; Denton, Md., June 10; Cambridge, Md., June 12; Dover, Del., June 13; Parkersburg, Pa., June 14; Mount Holly, N. J., June 15; Freehold, N. J., June 16; Hightstown, N. J., June 17; Newtown, Pa., June 19; Ambler, Pa., June 20; Lansdale, Pa., June 21; Phillipsburg, N. J., June 22; Royersford, Pa., June 23; Bridgeton, N. J., June 24; Millville, N. J., June 26; Salem, N. J., June 27; Collingswood, N. J., June 28; Columbia, Pa., June 29; Lykens, Pa., June 30.

**Green, Marion.**—Logansport, Ind., May 9; Eureka, Ill., May 19.

**Gulbert, Yvette.**—New York (Maxine Elliott Theater), May 7.

**Gunn, Kathryn Platt.**—Brooklyn, May 12; New York City, May 19; Brooklyn, May 25; New York (Swedish Singing Soc.), May 27; Newburgh, N. Y., June 2.

**Harrod, James.**—Schenectady, May 6; Ridgewood, May 8; Jersey City, May 11; Nashua, May 18, 19.

**Hazzard, Marguerite.**—Spring Festival, Mt. Vernon, N. Y., May 19.

**Heyward, Lillian B.**—Cleveland, May 11; Albion, Mich., May 16; Cleveland, May 19; Winston-Salem, N. C., May 22.

**Hindermeyer, Harvey.**—Beacon, N. Y., May 6; Walden, N. Y., May 23; Newburgh, N. Y., June 2.

**Huss, Mr. and Mrs. Henry Holden.**—Dobbs Ferry, N. Y., May 8; Wilkes-Barre, Pa., May 19; New York, May 27.

**Jeffers, Geneva.**—Woonsocket, R. I., May 19.

**Jordan, Mary.**—Scranton, Pa., May 8; Syracuse, May 9; Keene, N. H., May 19.

**Joslyn, Frederic.**—Boston, May 7; Fall River, May 18.

**Land, Harold.**—New York, May 6; Mt. Vernon, N. Y., May 19; Newark, N. J., June 15.

**Littlefield, Laura.**—Boston, May 19.

**Lund, Charlotte.**—Brooklyn Academy of Music, May 17.

**Martin, Frederic.**—Knoxville, Ill., May 6; Milwaukee, May 8; Athens, Ohio, May 11; Keene, N. H., May 19.

**Martino, Giovanni.**—Havana, Cuba (Opera Season), May 6 to May 27.

**Middleton, Arthur.**—Cincinnati, May 6.

**Miller, Christine.**—Bethlehem, Pa. (Bach Festival), May 7; Syracuse, N. Y. (Festival), May 10; Geneva, N. Y. (Festival), May 11.

**Miller, Reed.**—Anderson, S. C., May 9; Greenville, S. C., May 11; Schenectady, N. Y., May 16; Montreal, Can., May 19; Bowling Green, Ohio, May 23, 24 (Festival); Bethlehem, Pa. (Bach Festival), May 26; Evanston, Ill. (Festival), June 3.

**Milliken, Hazel.**—Nashua, N. H., Festival, May 18, 19.

**Morrissey, Marie.**—Russian Symphony tour, April 25 to May 10; New York, May 27; Tour of Middle West, Canandaigua, N. Y., May 23; New York, June 15 to Aug. 1; Chautauqua, N. Y., Aug. 2 to 12 (Russian Symphony Orchestra).

**Northrup, Grace D.**—New York (Oratorio Society), Dec. 6.

**Parks, Elizabeth.**—New York, Aug. 9.

**Payze, Eleanor M.**—Wilkes-Barre, Pa., May 19.

**Rasely, George.**—New York, May 7; Northampton, Mass., May 19; Winston-Salem, N. C., May 22; Winston-Salem, N. C., May 25.

**Reardon, George Warren.**—Yonkers, N. Y., May 19; Ossining, N. Y., May 26.

**Rogers, Francis.**—East Orange, N. J., May 10; Exeter, N. H., May 13; Groton, Mass., May 16.

**Sandby, Herman.**—Norristown, Pa., May 11.

**Sharlow, Myrna.**—Jamestown, N. D., May 8.

**Schutz, Christine.**—Trenton, N. J., May 15.

**Schofield, Edgar.**—New York, May 9.

**Shaun, Jose.**—Weymouth, Mass., May 7; Quincy, Mass., May 11; Keene, N. H., May 18; Weymouth, Mass., May 23; Bridgton, Me., Aug. 23, 24.

**Simmons, William.**—Schenectady, N. Y., May 25.

**Spross, Charles Gilbert.**—Jersey City, N. J., May 9.

**Sundelius, Marie, Mme.**—Springfield, Mass., May 5, 6; Worcester, Mass., May 7; Lowell, Mass., May 9; Sharon, Pa., May 12; Boston, May 28; New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20; six engagements Middle West, June 22 to July 26; Worcester, Mass. (Festival), Sept. 27.

**Tollefsen, Mr. and Mrs. Carl H.**—Brooklyn, May 17.

**Turell, Henriette.**—Poughkeepsie, N. Y., May 18.

**Van der Veer, Nevada.**—Anderson, S. C., May 9; Greenville, S. C., May 11; Schenectady, N. Y., May 16; Montreal, Can., May 19; Bowling Green, Ohio, May 23, 24.

**Wells, John Barnes.**—Newark, N. J., May 7 and 12; Cleveland, May 11; New York, May 27; Ogdensburg, N. Y., May 4; Cleveland, May 23; Sleepy Hollow Country Club, June 4.

**Werrenrath, Reinald.**—Lowell, Mass., May 9; Buffalo, N. Y., May 11, 12; Oberlin, Ohio, May 15, 16; Ann Arbor, Mich., May 18, 20; Kalamazoo, Mich., May 22; Mt. Vernon, Iowa, May 27.

## Orchestras, Quartets, Chorus, Etc.

**Boston Festival Orchestra.**—Lowell, Mass., May 9; Nashua, N. H., Festival, May 18, 19.

**Chicago Symphony Orchestra** (Frederick Stock, conductor).—Spring tour—May 6, afternoon and evening, Springfield, Mass.; May 9, evening, Utica, N. Y.; May 10, evening, Rochester, N. Y.; May 11, evening, Buffalo, N. Y.; May 12, evening, Buffalo, N. Y.; May 13, evening, Buffalo, N. Y.; May 15, evening, Oberlin, Ohio; May 16, afternoon and evening, Oberlin, Ohio; May 17, evening, Ann Arbor, Mich.; May 18, evening, Ann Arbor, Mich.; May 19, afternoon and evening, Ann Arbor, Mich.; May 20, evening, Ann Arbor, Mich.; May 22, afternoon and evening, Kalamazoo, Mich.; May 23, afternoon and evening, Bloomington, Ill.; May 24, afternoon and evening, Ottawa, Ill.; May 25, evening, Muscatine, Iowa; May 26, evening, Mt. Vernon, Iowa; May 27, afternoon and evening, Mt. Vernon, Iowa; May 29, evening, Evanston, Ill.; May 30, evening, Evanston, Ill.; June 1, evening, Evanston, Ill.; June 3, afternoon and evening, Evanston, Ill.

**Kneisel Quartet.**—Wells College, Aurora, N. Y., May 10; New York, May 11; Middlebury, Conn., May 11.

**Minneapolis Symphony Orchestra** (Spring tour).—Soloists, Leonora Allen, Jean Vincent Cooper, Albert Lindquist, Louis Graveure, Richard Czerwonky, Cornelius Van Vliet, Henry James Williams. May 6, Decatur, Ill.; May 7, Terre Haute, Ind.; May 8, Charleston, Ill.; May 10, Urbana, Ill.; May 11, 12, Davenport, Iowa; May 13, Iowa City, Iowa; May 14, 15, Iowa Falls, Iowa; Webster City, Iowa; May 16, Waterloo, Iowa; May 17, 18, Cedar Rapids, Iowa; May 19, South Bend, Ind.; May 20, La Porte, Ind.; May 21, 22, Grand Rapids, Mich.; May 23, Lansing, Mich.; May 24, Flint, Mich.; May 25, Mt. Pleasant, Mich.; May 26, 27, Appleton, Wis.; May 28, Escanaba, Mich.; May 29, 30, Houghton, Mich.; May 31, Marquette, Mich.; June 1, Ashland, Wis.; June 2, 3, Duluth, Minn.

**Philharmonic Society of New York.**—Spring Tour.—Houston, Tex., afternoon and evening, May 6; New Orleans, La., evening, May 8; Mobile, Ala., afternoon and evening, May 9; Montgomery, Ala., evening, May 10; Birmingham, Ala., afternoon and evening, May 11; Meridian, Miss., evening, May 12; Jackson, Miss., afternoon and evening, May 13; Memphis, Tenn., evenings of May 15 and 16.

**Russian Symphony Orchestra.**—Spring Tour.—Detroit, May 6; Granville, Ohio, May 8; Altoona, Pa., May 16; Schenectady, N. Y., May 16; Brooklyn, May 20.

**Tollefsen Trio.**—University of Virginia, July 11.

**White Trumpet Quartet, Edna.**—New York City, May 7; Philadelphia, May 14; Brooklyn, May 18; New York (Federation of Music Clubs), May 23-31.

## Festivals

**Ann Arbor May Festival.**—Ann Arbor, Mich., May 17, 18, 19 and 20. Albert A. Stanley, director.—University Choral Union and Children's Chorus, Chicago Symphony Orchestra (Frederick Stock, conductor) and the following soloists: Pasquale Amato, Sophie Braslau, Frieda Hempel, Florence Hinkle, Gustav Holmquist, Ralph Kinder, Morgan Kingston, Margarete Matzenauer, John McCormack, Reinald Werrenrath.

**Chicago North Shore Music Festival.**—Evanston, Ill., May 29, 30, June 1, 3.—Peter Christian Lutkin, director; Frederick Stock, conductor; Osbourne McConathy, associate conductor. Festival chorus of 600 singers, Young Ladies' Chorus, 300 voices, Children's Chorus of 1500 voices. Entire Chicago Symphony Orchestra. Soloists: Mischa Elman, Anna Case, Edith Mason, Helen Stanley, Alice Nielsen, Mabel Sharp Herdine, Clare Livingston Hansel, Morgan Kingston, Reed Miller, Pasquale Amato, Clarence Whitehill, Emilio de Gogorza, Burton Thatcher.

**Cincinnati May Festival.**—May 2, 3, 4, 5, 6.—Cincinnati Symphony Orchestra (Dr. Ernst Kunwald, conductor).—May Festival Chorus of 300, Children's Chorus of 800 from the Public Schools, Women's Solo Chorus and following soloists: Olive Fremstad, Mme. Schumann-Heink, Lambert Murphy, Florence Hinkle, Sophie Braslau, Clarence Whitehill, Edith Chapman-Gould, Morgan Kingston, Arthur Middleton.

**Detroit Music Festival.**—Detroit, Mich., May 5, 6. Russian Symphony Orchestra, Festival Society Chorus (William Howland, director); Orpheus Club, C. F. Morse, director; Children's Chorus, 500 voices, Thos. H. Childers, director, and following soloists: Margaret Woodrow Wilson, Lenora Sparkes, Marie Morrissey, Frances Ingram, William Wheeler, Allen Hinckley, Charles N. Granville, William A. Kerr, Bernard Altschuler.

## NEW YORK CONCERT CALENDAR

## May

7—Yvette Guilbert, song recital, evening, Maxine Elliott Theater.

7—Belle Story, soprano; Hugh Allan, baritone; joint recital, Hotel Biltmore, evening.

13—A. Chah-Mouradian, song recital, evening, Aeolian Hall.

14—Leo Ornstein and Vera Barstow, joint recital, afternoon, Aeolian Hall.

18—Pupils of Samuel Margolis, Aeolian Hall, evening.

20—Pupils' Recital, Pietro and Constantino Yon, Aeolian Hall, evening.

## June

1—Institute of Musical Art Commencement Exercises, Aeolian Hall, evening.

9—New York College of Music Commencement, Aeolian Hall, evening.

13—New York German Conservatory of Music, Aeolian Hall, evening.

**Iowa May Festival.**—May 16, 17, 18.—Minneapolis Symphony Orchestra, Cedar Rapids Choral Union and following soloists: Jeanne Jomelli, Leonora Allen, Albert Lindquist, Clyde U. Stephens, Cornelius Van Vliet, Marcella Craft, Jean Cooper, Louis Graveure, Richard Czerwonky, Henry Williams.

**Jersey City Music Festival.**—May 9, 10, 11.—Orchestra and chorus. Soloists: Riccardo Martin, Margaret Ober, James Harrod, Anna Case, Frank Ormsby, Merle Alcock, William Brennan, Joseph Stoopack, Frieda Hempel, Allen Hinckley.

**Nashua, N. H.**—May 18, 19. Boston Festival Orchestra, Nashua Oratorio Society, High School Chorus. Soloists: Hazel Milliken, Lusinn Barakian, James Harrod, John S. Cadman. Eusebius G. Hood, director of music in the public schools and conductor of the Nashua Oratorio Society, will conduct.

**Oberlin (Ohio) May Festival.**—May 15, 16.—Oberlin Musical Union, George W. Andrews, director; Chicago Symphony Orchestra, Frederick Stock, director.

**Richmond, Va., May Festival.**—May 8, 9, 10. Metropolitan Opera House Orchestra (Richard Hageman, conductor). Soloists: Anna Case, Julia Culp, Sophie Braslau, Giovanni Martinelli, Pasquale Amato, George Copeland.

**San Diego Festival.**—May 11, 12, 13, 14.—San Diego Symphony Orchestra and chorus and soloists.

**Spartanburg, S. C.**—May 17, 18, 19. New York Symphony Orchestra, and Children's Chorus of 500 voices under direction of Lula Clark Page, of the city schools. Soloists: Merle Alcock, John Campbell, Laura Combs, Tilly Koenen, Anna Case, Theodore Harrison, Robert Maitland and Jacques Renard.

**Syracuse Festival.**—Syracuse, N. Y. (at the Arena), May 8, 9, 10. Philadelphia Orchestra, Harold Bauer, Ossip Gabrilowitsch, Frieda Hempel, George Hamlin, Christine Miller, Alice Nielsen, Emilio de Gogorza, Mary Jordan, Antonio Torello, Arthur Middleton.

## Last Musicales of the Tonkünstler Society's Season

The delightful series of musicales which have been enjoyed by members of the Tonkünstler Society this season came to an end on Tuesday evening, May 2, with the program given at Memorial Hall, Brooklyn. The numbers included the Goldmark Trio for piano, violin and cello, admirably played by the Tollefsen Trio; the Tchaikowsky Sonata in G Major, Op. 37, by Lisbet Hoffmann; a group of compositions for cello by Willem Durieux, with Mme. Schnabel-Tollefsen at the piano, and the Mozart Trio in E Major, No. 3, by the Tollefsen Trio.



Edward J. de Coppet

It was given to Edward J. de Coppet that the Flonzaley Quartet, the famous organization of which he was at once founder and patron, should utter his swan song. Last Sunday evening, April 30, Mr. de Coppet and his favorite players were assembled in his home, 374 West Eighty-fifth Street, New York, where, as was its wont, the quartet gathered to play for and dine with its patron. The Flonzaleys had chosen Beethoven's Quartet, No. 12, which they knew to be one of Mr. de Coppet's prime favorites. As usual, Mr. de Coppet and his family were the auditors. Shortly after the work's conclusion, dinner was announced; Mr. de Coppet rose to enter the dining room but, as he did so, his son saw him falter and put his hand to his head. Assisted by the members of the quartet, Mr. Betti, Mr. Pochon, Mr. Ara and Mr. d'Archangeau, he supported his father to a chair, where the latter immediately lapsed into unconsciousness, dying soon afterward. His death came like a bolt from the blue, for he had seemingly enjoyed good health prior to this sudden stroke.

ast work and his last thoughts of the music of Beethoven, which he loved and revered. As Mr. Ponchon expressed it, he could have had no more beautiful or more fitting end.

Edward J. de Coppet, banker and true music-lover (in the highest sense), was born on May 28, 1855, in New York City. His father, Louis de Coppet, had come to New York from Switzerland in 1828, and was in business in Wall Street for many years. Edward J. de Coppet was educated in Switzerland and came back to America in 1876, going at once into business in Wall Street. In 1891, he founded the present Stock Exchange house of De Coppet & Doremus. He leaves a widow, son and daughter. The Flonzaley Quartet was established by himself as a sort of private orchestra, to play solely for him and his guests. Being passionately devoted to music, and especially chamber music, and being a man of ample means, Mr. de Coppet conceived the idea of having an organization of his own.

Various chamber music organizations, both professional and amateur, played for Mr. de Coppet at his Swiss villa near Vevey and at his New York residence. They sufficed to gratify his love for the art for many years, but in 1902 the present Flonzaley Quartet came into existence. It was named after Mr. de Coppet's place in Switzerland, and for three years was merely a private organization, playing only at his home and at a few semi-public concerts. In 1905, however, it entered the field as a regular musical organization, and very shortly became self-supporting.

During recent years Mr. de Coppet simply engaged the quartet for a period of twelve weeks, the rest of its time being taken up in the giving of public concerts. He stipulated, however, that the four members should give all their time to perfecting their ensemble, and it was through his generosity that they were enabled to do this without the necessity of resorting to teaching for a livelihood.

Mr. de Coppet passed his summers at Flonzaley, near Vevey, on Lake Geneva, near the homes of Sembrich, Paderewski and Schelling. Here the quartet invariably followed him, practicing for the coming season and playing for him whenever he was in the mood. His catholicity of taste was as extraordinary as was his generosity, and, while he worshiped the classics, there were appreciation and place in his heart for such ultra-moderns as Stravinsky, Schönberg and others.

The Flonzaley Quartet gave its first concerts at Carnegie Chamber Music Hall, later going to Mendelssohn and finally to Aeolian. Of late years it has made long and successful tours throughout the country. Loudon Charlton, who manages its concerts, made a statement to the effect that Mr. de Coppet's death would make no difference in the quartet's policy. It is already booked for next season, and, owing to the war, will probably decide to pass the summer in America.

As yet it is not known whether Mr. de Coppet's will makes provision for any permanent endowment fund for the quartet he founded. Adolfo Betti, first violinist of the Flonzaley's, is preparing an expression of feeling from himself and his colleagues and this will appear in the next week's issue of MUSICAL AMERICA.

John F. Runciman

News reached New York last week of the death in London of John F. Runciman, famous as music critic of the *Saturday Review*. Mr. Runciman possessed a comprehensive knowledge of music in all its phases, and was a critic of decided convictions which he was able to couch in persuasive and engaging English. He was a vigorous controversialist. He wrote copiously on musical subjects, and two of his best known books are "Richard Wagner, Composer of Operas," and "Old Scores and New Readings."

Enid Brandt

SAN FRANCISCO, April 25.—Enid Brandt, a San Francisco girl who attracted much attention as a child prodigy at the piano and who in recent years gave successful concerts in New York, London and some of the cities of Continental Europe, died at her California home on April 18. She was twenty-four years of age. Miss Brandt was a year ago compelled to cancel London engagements and return home for rest, but her health failed steadily. She was the daughter of Mr. and Mrs. Noah Brandt, both eminent in San Francisco music, and Mrs. Brandt was her only teacher and a constant companion on the concert tours.

T. N.



## CARUSO DISCUSSES ART OF SINGING

Boston Interviewer Finds Tenor in Serious Mood—Conveying the Significance of the Words the Singer's First Duty, He Declares—A Defense of His Interpretations Against Unfavorable Boston Criticisms

ALTHOUGH Enrico Caruso has seldom been persuaded to talk seriously of his art in New York, treating his interviewers here, as a rule, to comments in a lighter vein, he departed from this habit during the recent visit of the Metropolitan Opera Company in Boston. Possibly he was moved thereto by the fact of the appearance in Boston newspapers of several distinctly adverse criticisms of his performances, some of which, it is said, almost persuaded the tenor to shake the dust of Boston from his shoes forever. At any rate, he expounded his artistic theories in a highly illuminating manner to an interviewer for the *Christian Science Monitor*.

"Words are the first consideration in singing, according to Mr. Caruso," says the *Monitor*. "The text of an aria rather than the music should be, in his view, an artist's principal guide in performance. The libretto, he argues, coming into existence before the notes and being in fact the reason for the composer's writing melody, ought to be the foundation on which an interpreter builds."

"In reference to unfavorable comments made on his work in the Boston press Caruso told his interviewer that he thought his singing and his acting had taken critics by surprise and had offended some of them because of its novelty. He said he believed he could convince everybody of the value of his interpretations if he could appear enough times in each of his parts to become familiar. Being heard in six different rôles, he said, was to his disadvantage, because not one of the six argued anything in favor of any other. Every one of them, he remarked, was individual, and he would not sing it out of the style of the music or act it out of keeping with the character. He pointed out certain passages in his study of *Rhadames*, in *Aida*, and of the *Duke* in *Rigoletto*, where he expressly departed from tradition, and noted that the difference between his interpretation and the usual one raised a point for argument rather than for censure."

### Difficult to Disguise Effort

"The tenor said that it was no uncommon thing for his singing to be regarded as careless simply because he did not give the impression of great labor. He averred that he was not taking life easy when he appeared to be singing with freedom, but that at such a time he was working at the very top of his strength. His art, he said in conclusion on this point, is to show no effort when he sings. Even the most experienced listeners, he added, sometimes fail to see how difficult effortless singing is."

"His reply to adverse critics finished, the tenor returned to his chair and invited the interviewer to change the discussion into whatever new course he wished. Accordingly, a query was sent across the table as follows: 'Where do you locate the source of expression in singing?' And immediately and forcibly came the answer: 'I find it in the words always. For unless I give my hearers what is in the text, what can I give them? If I just produce tone my singing has no meaning.' Thereupon, vocalizing a series of scale passages such as are used in studio practice, Caruso commented: 'Now, when I do that I don't say anything. I may make musical sounds, but I express nothing. I may even execute the notes with a good staccato or legato' (again illustrating with his voice) 'and still, having no words to go by, I make no effect on my listeners.'"

"Look at the question in another way. Suppose I were to sing a line of text with a meaning in my voice that contradicted the idea of the words. Would not

that be nonsense? It would be as much as though I were to say to you (bringing his fist down on the back of a chair that stood empty near him): 'This word is hard,' and were to say it with a soft voice. People have observed that I sing as though I were talking. Well, that is just what I mean to do."

"Singing then, as Caruso began to define it, is a sort of exalted speech, its purpose being to illuminate the imagery and sentiment of language. The mere

music of singing he seemed for the moment to put in a subordinate place."

"By way of further emphasizing his point, he referred to a theme in Donizetti's *L'Elisir d'Amore*, which is used in two opposing situations—by the soprano in a mood of joy, and by the tenor in a mood of sorrow. He sang the measures of the soprano as though laughing. Then he sang those of the tenor as though weeping."

"But those two passages of melody

## CONSERVE "VICTOR HERBERT DAY" AT LONG ISLAND HIGH SCHOOL



Victor Herbert in the Center of a Group of Participants and Guests at Victor Herbert Day, Newtown High School

ELMHURST, L. I., April 20.—Victor Herbert Day was observed at the Newtown High School on April 14, with the composer as guest of honor. A program of Herbert music was presented, with the composer in the rôle of listener. A song of welcome, written by Anna E. McAuliffe, one of the teachers, and composed by C. Irving Valentine, musical instructor of the school, was sung as a greeting to Mr. Herbert.

After Mr. Herbert had been introduced by the principal, Dr. James Dillingham, in a speech in which he paid a high tribute to the composer, Mr. Herbert made a witty and magnetic reply, urging the students to acquire a love for the best music. When the applause of the young hearers had subsided, the following program of Herbert music was presented:

"Whispering Willows," Newtown High School Orchestra. "I List the Trill in Golden Throat" ("Natomia"), Margaret Harte, Gustav Diaz, accompanist. "Mirage" (dedicated to Fritz Kreisler), Thelma R. Levey, Arthur Miethke, accompanist. March from "The Fortune Teller," Newtown High School Mandolin Club. "If You Can't Be Happy" ("The Enchantress"), Irving Platt, Nina Miller, accompanist. Serenade, Newtown High School Orchestra. "Badinage," Madeline Giller. "Italian Street Song" ("Naughty Marietta"), Katherine Guerriere and Glee Club, H. Otto Piatti, accompanist. Valse (dedicated to

Fritz Kreisler), Raymond Meyerhoff, H. Otto Piatti, accompanist. Selections from "The Red Mill," Nellie Kennedy, Edward Dowling, William Wilson, Pauline Giller, Glee Club and Orchestra.

Mr. Herbert conducted the orchestra in his Serenade. Following the program Mr. Herbert said:

"Young people, I know what this program has meant in training and preparation. I congratulate your director, and I am amazed at the value of the results he has obtained."

Among the honored guests of the day were Charles E. Hamlin, editor of *School*, and J. M. Priaulx, of the Oliver Ditson Company.

cannot be identical,' objected the interviewer.

"Oh, yes, they are," the tenor declared; and he quickly proved it by singing them over again with a less marked indication of the moods. 'Here you plainly see where expression must start. It has to be from the words, of course. The performer puts in the feeling of gladness or sadness without regard to the notes, paying attention only to the text.'

"The answering party in the interview, though upholding his position well, did not convince the questioning party that the remarkable expressiveness of his singing rested solely on his reading of his lines in the opera dialogue. And so a lead was tried in a new direction."

### Importance of Technique

"But surely you must present some part of your thought in terms of music alone, for everybody knows that you believe in thorough technique and in finished phrasing."

"Yes; and I like to sing a tenor rôle like the one in the *Muta di Portici*, which is hardly anything but technique. I also like the bravura music of the *Barber of Seville*." A singer cannot do much without training in the old school works. Too many nowadays are in a hurry to sing the modern repertory. They do not like to study. A man with a voice gives a year to learn a rôle in a popular opera and gets on the stage as quickly as he can. When such a man is asked to take a part in one of the old operas he cannot do it. I believe in a thorough technique certainly."

"When I sing I think of an instrument. In a *legato* phrase I think particularly of a violoncello, which, when played well, is almost the same as a human voice. I am much inspired by that in my central range, and often I lead my tones up the way the player does it on his A string. Quite regularly, too, in taking certain long intervals down from my middle to my lower voice I do it in the manner of the violoncellist."

### A CONCERT FOR BELGIANS

Boston Symphony Artists and Others Contribute Able Services

BOSTON, April 30.—The Cercle Musical Instrumental of the Union Belge, Inc., gave a Belgian benefit concert in Symphony Hall on Wednesday evening, the 26th, when a band of reeds, brass and percussion played under the direction of Modest Alloo, trombonist of the Boston Symphony Orchestra. These soloists assisted: George Longy, oboist of the Boston Symphony Orchestra; Emil Ferir, first violinist of the same organization; de Mailly, flautist of the Boston Symphony; Renée Longy, pianist; O. Langevin, baritone; Frank Stuart Mason, accompanist.

Mr. Alloo's instrumentalists performed with praiseworthy skill Saint-Saëns's tone-poem "Phaeton" and "Marche Militaire" from the "Algerian Suite," Beethoven's "Egmont" Overture and four Flemish Dances by Jean Blokx. Mr. Ferir, with his haunting tone and his naturally fine technique, played two pieces by himself and Pierné's Serenade and the Pierre-Hans "Danse Rustique." Mr. Longy played with Mr. de Mailly and Miss Longy a Sonata by J. B. Loeillet, a performance delightful for its clarity and its beautiful tonal qualities. Mr. Langevin sang earnestly the prologue to "Pagliacci" and an air by Diaz. The soloists were applauded warmly by a good-sized audience.

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